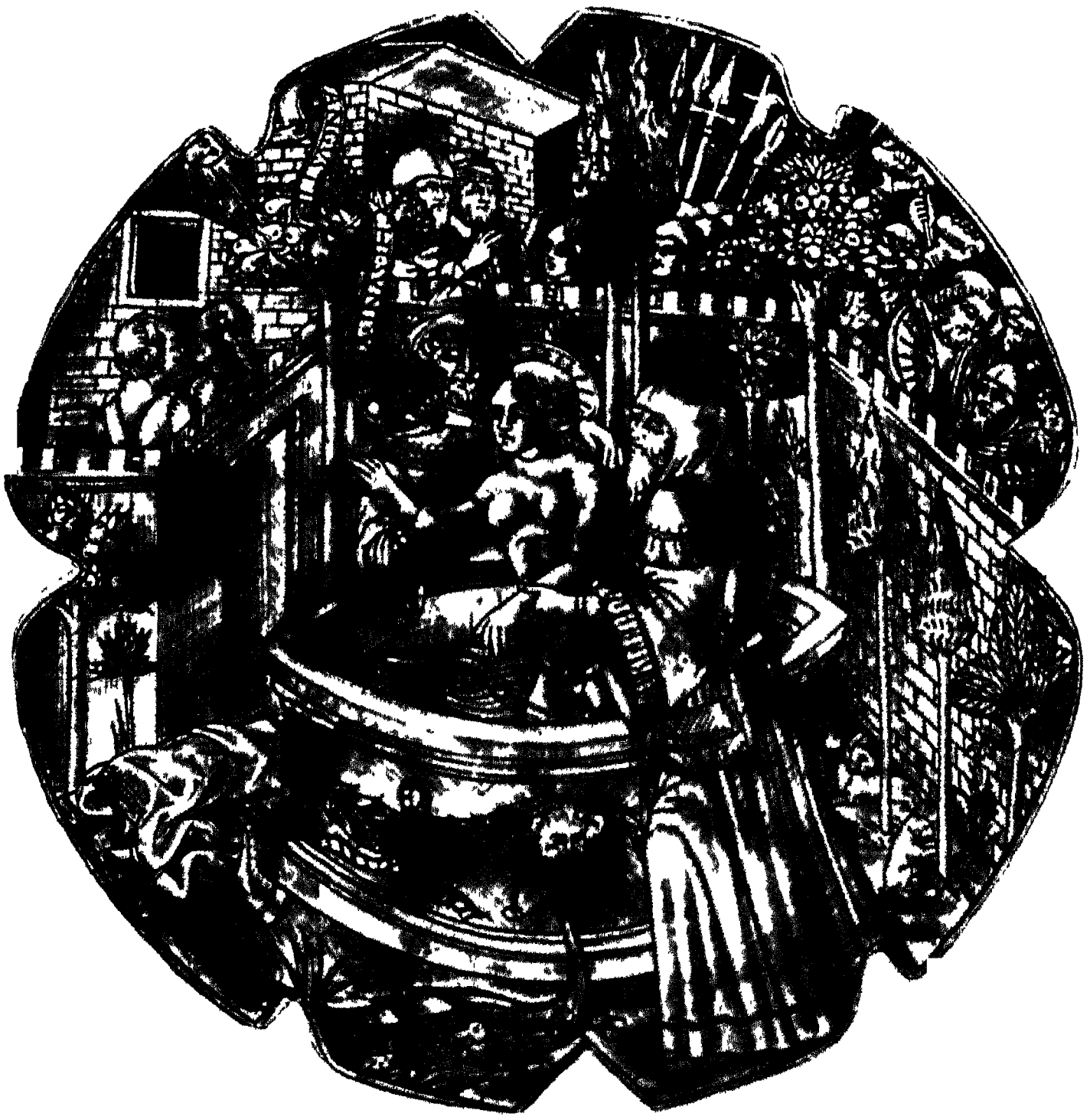
ORIGINAL ENGRAVING AND ETCHING

AN APPRECIATION

BY

HERBERT FURST

AUTHOR OF "THE MODERN WOODCUT"



EXAMPLE OF A FLORENTINE NIELLO IN THE MANNER OF FINIGUERRA (c. 1450–1470)
(from the collection of the Duke of Hamilton)

T. NELSON & SONS, LTD. | T. C. & E. C. JACK, LTD.

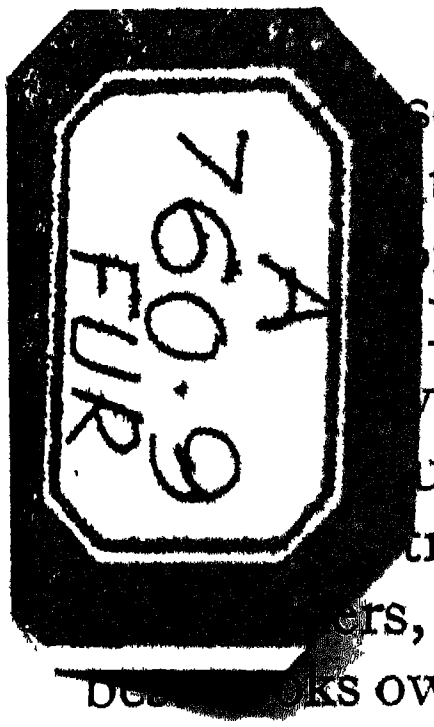
35 & 36 PATERNOSTER ROW, LONDON, E.C.4
AND EDINBURGH

1931

L'art en tant qu'art est pris en lui-même, ne va ni en avant, ni en arrière. Ses transformations ne sont que les ondulations du beau.

VICTOR HUGO.

PREFACE



seeks to overcome a difficulty which every lover of prints mus
tered. There are many books, some of them excellent, on th
ractice of Engraving and Etching—none better for English reader
M. Hind's *Short History* and Mr. E. S. Lumsden's *Art of Etching*
ritten by a scholar, the latter by one of our most expert exponent
ular craft. With such works there is here no intention to compet
truck the writer, however, and what must have been noticed b
rs, is the difficulty of gaining a full benefit from the study of even th
ks owing to the comparative inaccessibility of the original prints referre
to, and the paucity and inadequate quality of the illustrations. The museu
official, especially when he happens to be attached to such institutions as th
Print Room of the British Museum or the Kupferstich Kabinet in Berlin, o
similarly important collections in Paris, New York, and elsewhere, has oppo
tunities which few others can enjoy, even if they are specialists in their "line.
For others who are not professional historians, or who are not on the spo
and have not the necessary and considerable leisure, it is almost impossibl
to become acquainted with the prints referred to in text-books and to for
any clear picture of the ideas, the comments, the criticisms of learned write
and expert practitioners. Nothing, I think, is more tantalizing than to h
directed to B 2, K 15, de V 80, or some such mystic signs when these authoritie
are not in one's library and the subjects they signify are stowed away in museum
or less accessible collections. There are, it is true, special publications dealin
with some circumscribed areas or periods or with individual artists more o
less exhaustively, but this very fact lifts the prints dealt with from their natur
context and tends to give one an erroneous impression of their significance
the artist's achievement.

Here, therefore, I have endeavoured to furnish, in broad outlines, a co
spectus of the development of original engraving and etching from its begi
nings to the present, a general survey of relationships, so that not only the lov
of prints and the budding collector, but also the art student, may gain a mo
lively impression of the subject. The area and the span of time being so grea
only a very small part of the whole could naturally be presented, but th
device of the illustrations and the selection of the artists has been based on th
consideration that originality of invention in the use of line and its beari

on subject-matter or, vice versa, the originality of subject-matter and its bearing on the use of line, is more important than the individual artist as such. It is taken for granted that those wishing to make a special study of any one area, period, or artist will take the trouble to examine collections of prints and relevant special literature. For like considerations only ORIGINAL engraving, drypoints, and etchings are here considered. In earlier work the question of originality is both more complex and less important, but later, when craftsmen were deliberately trained for reproductive methods—when, in fact, prints served the purposes eventually fulfilled by photographic processes—the distinction between original and reproductive technique becomes fundamental and demands separate treatment.

To sum up, the intention of this book is neither to serve as a history of the art nor as a text-book of the crafts, but as a guide to the appreciation of engravings and etchings. The illustrations alone will teach the reader a great deal, whilst the critical commentary which accompanies them will at least serve, I hope, as a palatable food for thought.

Last, but not least, I must acknowledge my indebtedness to the artists, publishers, or copyright owners for their courtesy in allowing me to reproduce their works; also to Mr. Martin Hardie and Mr. James Laver and the attendants in their Department of the Victoria and Albert Museum; further, to Mr. A. E. Popham and the attendants in the Print Room of the British Museum; and, most of all, to the Keeper of that Department, Mr. Campbell Dodgson, whose willingness to help with his knowledge and his collection, sometimes at great personal inconvenience, has been as unfailing as it has been indispensable to me. I am also grateful for the help I have received from Mr. T. Leman Hare in connection with the blocks; from Mr. E. S. Lumsden and Mr. Stanley Anderson in respect of certain technical matters; and, finally, to Mr. T. C. Jack and Mr. E. C. Jack for the interest they have taken in the book, and the readiness with which they have endeavoured to meet my wishes.

HERBERT FURST.

PART I

INTRODUCTION AND GENERAL PRINCIPLES

INTRODUCTION

WHY does mankind make such things as pictures or prints ; what prompts it to su
" useless " activities ? Philosophers tell us that mankind has an " art instinct
they tell us that these and the thousand and one kindred activities are due to a des
for beauty. Hence the question, " What is art ? " becomes involved with that ot
insoluble problem, " What is beauty ? " and the humble seeker after truth is l
groping through the maze of philosophic theory, with never a thread to help him ba
to Life.

The problem loses its complexity if we regard the postulated art instinct and
craving for beauty as secondary matters, the primary being rather some quite ot
desire. When your prehistoric savage moulds a tree trunk or carves a stone as b
he can in the likeness of some imagined deity—always a transfiguration of himself
his kind—his aim is not art ; when Dürer draws a rhinoceros, engraves his " Melancoli
Rembrandt etches his self-portrait or his " Hundred Guilder " print,Goya mezzotints
" Capriccios "—art is not the aim but the means. The aim is the expression of a fa
a thought, an emotion, a complex of thoughts and emotions or other less reac
definable promptings, but never the desire to produce a work of art pure and simp
This, like other categorical statements, is not the whole truth, since the artist is als
craftsman, and it is quite possible that he may produce a masterpiece though it beg
with a desire to find use for a particular medium. There is, of course, such a thing
pleasure in drawing, in painting, in carving, or in etching, a pleasure which may indu
the artist to seek a subject suitable for this purpose. But when a master mind sets
work in such a case we must think of the process rather as a coming together of id
suspended in his subconscious mind with their forms which he visualizes vaguely
being himself unaware of their source. Even if, as may sometimes happen, the id
seems to grow as the forms take definite shape, on paper or on canvas, on stone, on
copper plate, so that the artist could not say, when he started off, what he was go
to do, except that it would be a picture, a piece of sculpture, an etching—even th
we must not look upon his urge as an ambition to produce a work of art ; what prom
him is not the ambition but the *necessity* of seeking expression—a vastly different thi
As a general rule it is only second-rate minds that commence with the wish to prod
works of art, and who therefore use their intellect to imitate, emulate, or surpass
qualities they see superficially and which they admire in the work of genius. Sin
however, second- (and lower-) rate minds are more plentiful than genius, it follows th
second-rate and lesser productions must prevail, so that people have become accustom
to regard the imitative, emulative, or *virtuoso* problems as of *primary* significance.

What design, what materials, what qualities—in short, what technicalities—go to
making of a thing are just as important in a work of art as in an aeroplane, but w
this difference. Any one who puts an aeroplane together in accordance with a giv
and tried plan and material, not only can, but must, inevitably succeed. If he fail

him ; even Blake, who invented his own process of printing from metal, depended less on the inspiration that came from his " translated " brother than upon his acquaintance with " the art " which he adapted to his purpose.

Whilst *the art* is of interest to the artist and to the public interested in artists, it is not the *sine qua non* either of creation or of appreciation. We judge a work by its design and by its craftsmanship, and yet it is neither design by itself, nor craftsmanship by itself, that constitutes a work of art ; it is the vital energy which controls both, so that the underlying idea may receive active life in sensuous form.

We must not, however, mistake " the idea " for what is generally called " the subject." There are thousands of Madonnas in sculpture, in pictorial art, all representing the identical " subject " ; yet none of them represents the same idea. No two ideas are ever alike, not even when conceived by the same artist and intended to represent the same subject—just as no two children are ever identical, even though they possess the same parents. The idea conditions the form and its substance. This may be made clearer by adducing a modern curious example. There is amongst our etchers to-day at least one superlative draughtsman, whose drawings, however, do not fetch anything like the prices of his etchings, though the former are unique and the latter of course not. One might be inclined to explain this discrepancy by contending that etchings happen to be more fashionable, more sought after, and therefore command a higher price. There is no doubt something in this contention, but there is also another and probably better reason. There is a difference in appearance between a pencil- or even a pen-drawing and an etching or a drypoint. The same design by the same hand expresses a different idea when it is done with the pencil, the pen, the burin, or the point, and it is at least reasonable to say that the public prefer this artist's *ideas* when they are given the form of etchings. The fact that a drawing is unique and an etching is not is æsthetically irrelevant.

On this score, and on this score alone, the public are justified in learning to appreciate the problems of the media of expression, although, properly speaking, their concern should be only with the result. The artist, on the other hand, is concerned with the media of expression, so that his ideas—not necessarily his subjects—may find the most suitable form of expression.

Here we come upon another stumbling-block to the proper appreciation of art forms.

Every work of art is good art if through it an idea finds its fullest and most concise expression. Giotto's " primitive " pious naïveté did not on that account make him a better artist than, say, Félicien Rops or Aubrey Beardsley, whose " decadent " works express lasciviousness or perversion. Whether the three are equally good æsthetically—that is to say, whether their "expressions" are formally of equal merit—is another matter. Rops was a better—that is, a more *accurate*—draughtsman than either Giotto or Beardsley ; Beardsley was a better designer : he patterned his spaces better than Giotto or Rops ; Giotto gave his forms more solidity and simplicity than the later artists. But no combination of each other's excellences—such as the eclectics, for instance, attempted in the sixteenth century in reference to Raphael, Titian, and Michelangelo—could help them, because such combination would alter not only the forms but the ideas themselves. Perfection of craftsmanship does not necessarily connote perfection of expression. It is not absolute craftsmanship, but power of expression relative to the idea, which is the measure of art.

More difficult, if not less important, is the question whether there be a hierarchy of ideas; whether, however good as works of art, the ideas expressed by, say, Giotto, are better than the ideas expressed by, say, Beardsley. Beardsley repented on his death-bed of his work—rightly or wrongly, that is irrelevant—but at all events it shows that art is not separable from morals. Immoral art can be very good art, a very powerful expression of an idea, but the idea itself may be subject to criticism. Suppose, however, immoral art nevertheless expresses life truthfully, because "immorality" happens in life, then it is great art nevertheless—" beyond good and bad," and so moral once more by reason of its objective amorality. Such works may have become great, not in virtue of their craftsmanship, but in virtue of their truth to life.

It will be seen that our criteria of art are not æsthetic nor even technical; that they are not actually to be judged by subject-matter, but rather by the way subject-matter is selected and developed in the crucible of the artists' minds. When all is said and done, it is the *man* behind the brush, the burin, or the needle who counts; it is the profession he makes *through* and not *of* his art that decides the issue.

And so the greatest quality that distinguishes an etching, or any other work of art, is not its abstract logic, not its mathematical justness, not its geometric substructure, but that strange, undefinable, mystic something which evokes in us as a vibrant echo the feeling which the Latin poet expresses in these proudly humble words: *Homo sum, humani nihil a me alienum puto* (I am a man—nothing that is human I judge to be foreign to me). And may we not believe that it is the " Welt-Geist "—the world spirit—which seeks expression through material creation, and finds it, however imperfectly, yet in its highest form in and through humanity.

This metaphysical test of art in a general sense will seem too vague to many who would like to " go in " for etching either as artists or, more particularly, as collectors; they will prefer something more definite. Well, we can go to the opposite extreme, and give them something absolutely definite—something mathematically certain—something more infallible than the usual " proof of the pudding," which, after all, is not in the eating, because the taste may be affected by the state of our tongue or our stomach.

The proof of a work of art is, from this point of view, in the auction room. And what an amazing state of affairs do we not discover when we put it to the test. It tells us, for example, that a mezzotint by Valentine Green after Reynolds, if it happens to be of " The Ladies Waldegrave," is about twice as good as Rembrandt's etching of " The Three Trees," for the former fetches well over £2,000, the latter about £1,100; it tells us that one may buy a good impression of Rembrandt's etching, " Christ healing the sick," for only a few pounds more than the cost of John Ward's mezzotint " The Cowhouse "—that is to say, for £750, whilst " The Cowhouse " fetches a mere £714 or thereabouts. It tells us infallibly even which of an artist's own works are the best. For example, we can tell that Whistler's " Little Lagoon " cannot be nearly so good as the " Long Lagoon," because one fetches only about 100 guineas, whilst the other more than double.

Consider that these prices are given for little pieces of paper smudged with printer's ink—like share certificates or bank notes; consider, further, that on the same grounds one only needs to study the face value and to examine their genuineness in order to know whether one is " on a good thing " or not. One's own feelings are no more involved in the appreciation of their beauty than they are in the case of the pictures on a Treasury note. So these scraps of paper that have no intrinsic value what-

can only mean that he has not followed the instructions. It is quite otherwise with a work of art, precisely because only " the art " can be taught, not the underlying plan, which in fact is not an intellectual, scientific, and objective device, but an organic, vital, and subjective essence.

That explains the otherwise unaccountable fact that there is neither one type of beauty nor one plan of construction for works of art, but an incalculable number of them—as many, actually, as there are individuals. If two or more individuals agree, or seem to agree, in matters of taste—*i.e.* as to types of beauty and plans of construction—it is because their own mental constitutions approximate each other. Here, however, we must remember that we are, *qua* human beings, not only similar to one another, but also creatures of habit and environment, ready to accept as beautiful, as good, as true, as moral—or as immoral, or as ugly, for that matter—what is presented to us in a customary manner in a fashionable or unfashionable shape.

Plans of construction, then, exist dormant in every one : it is the artist's task to evoke his own, consciously using whatever devices suggest themselves as purposeful to him, appropriating, amalgamating what he has seen with what he invents, subconsciously and consciously, since a work of art is always born of a welter of conscious and subconscious elements.

Whilst the problems of creation, or rather of execution, are of interest to the artist and his fellows, they are no more the public's concern than the construction of the aforesaid aeroplane. The public's interest is in both cases the " getting there." Whether Dürer's " Knight, Death, and Devil " is an etching or an engraving, whether it is printed from copper or from iron, whether it is printed at all or drawn, all these things are of secondary importance : they are to the public subsequently what they were to the artist himself at first ; it is only in the process of turning out his idea that the technical problems assume increasing significance. The starting-point of a work of art is the underlying idea, not the processes of its embodiment. This may sound so obvious as not to deserve special mention. Nevertheless, the common attitude towards art is that the underlying idea is of far less moment than the processes of execution : it is even held that art, to be perfect, should not be associated with any other idea ; which is very much like saying that the constructive parts of an aeroplane are independent of their function in a flying machine.

So far as a work of art is concerned, however, it must be remembered that the idea is expressed in the execution : it does not exist completely until it is expressed ; only when it is expressed is it a work of art.

In this sense the means of expression—the structural material, as it were—have interests of their own. Hence, for example, we have societies of painters in oil, in water-colours, societies of etchers or of engravers in wood. This is perfectly justified, ot course, so long as we remember that the idea, not the means of its expression, is " the thing." Shakespeare is not great because he wrote plays, Michelangelo not because he carved marble, Rembrandt not because he was an etcher ; nor are play-writing, sculpturing, or the making of etchings in themselves necessarily admirable occupations. Nevertheless, just as we have critics who write on " the technique of the drama," so we have others who lay down the laws about " true " sculpture, and the " proper " methods of producing an etching. Some of these would even go so far as to say that unless these " laws " are obeyed the work is not a work of art—that, in point of fact, the laws are Art ; not the things that are expressed, but the methods of expression.

Such fallacies are none the less dangerous because they sail, and sail so gracefully near the truth. It is only those who travel upon the line of truth who discover that the distance between it and the other paths widens the farther they travel.

The verisimilitude of these fallacies arises from the fact that ideas and expression are inseparable. The idea, as we have said, though it may exist "in embryo," is not art unless and until it is expressed; and when it is art it is inseparable from its material.

There are stages in the development of a human embryo when it is "neither fish nor flesh nor good red herring": it is only, in fact, a child when it is fully formed. So there are stages in the evolution of an idea when it as yet does not conform to a work of art: it is only a work of art when it is fully formed; but it is the idea that has conditioned the form, not vice versa. That is true, at all events, of all *living* art. However, just as you may discover at Madame Tussaud's certain figures that look so nearly like human beings that you might mistake one for the other, so also there are in the world works of art that look so *real* that you might mistake them for forms conditioned by the idea, whereas they only represent ideas conditioned by forms. This is not to say that these imitations of the real thing may not be very clever, very skilful, and possibly even very attractive to some types of mind: Madame Tussaud is very clever, very skilful, and dolls *are* attractive to the childlike in mind. Our present tendency is, in fact, to be satisfied with Madame Tussaud's art. The danger of being thus deceived by appearances is the greater because it is insidious. That the general public, who "know nothing about art," are inclined to regard imitation of nature as the principal characteristic of a work of art, and consequently make no fundamental distinction between Michelangelo and Madame Tussaud, except perhaps to the former's disadvantage, is not the gravest danger. Much more insidious is the æsthetic doctrine which puts all associative matter out of court. People who accept this doctrine are really true relations of Madame Tussaud's public; they worship Madame Tussaud's figures bereft of clothes, of wigs, of glass eyes, of all marks of identity; they do not want association, but they are content enough with waxwork. They are content if only the waxwork is dead enough and waxy enough, and evokes no other sensations than those of form.

These worshippers of form are in their turn scoffed at by others who are themselves worshippers of form under another aspect. They are the admirers of craftsmanship, who think a great deal more of the material and the technique with which it is belaboured than of the idea which it should inform.

Now we have here three categories of false art-lovers: Firstly, those who want to see in art mainly an imitation of nature; secondly, those who want to see in it mainly a manipulation of form; thirdly, those who want to see in it mainly a manipulation of material.

To this list might be added other categories, such as those who wish a work of art to perform didactic functions, or to minister to their sensuality, or to their vanity, and so on.

There is perhaps no reason why a work of art should not fulfil all or any of these conditions, because the test is not whether they do so or not, but whether they do so *with art* or without. "The art" of making things can be taught, art by itself can not. "The art" is craftsmanship: art is that faculty which prompts us to put things together, to make things. Art came before any of the arts, but since the arts have come, art knows instinctively how to make use of them. Rembrandt would not have been the etcher we know, had not *the art* of drawing and of etching existed before

him ; even Blake, who invented his own process of printing from metal, depended l on the inspiration that came from his " translated " brother than upon his acquaintar with " the art " which he adapted to his purpose.

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The proof of a work of art is, from this point of view, in the auction room. And what an amazing state of affairs do we not discover when we put it to the test. It tells us, for example, that a mezzotint by Valentine Green after Reynolds, if it happens to be of "The Ladies Waldegrave," is about twice as good as Rembrandt's etching of "The Three Trees," for the former fetches well over £2,000, the latter about £1,100; it tells us that one may buy a good impression of Rembrandt's etching, "Christ healing the sick," for only a few pounds more than the cost of John Ward's mezzotint "The Cowhouse"—that is to say, for £750, whilst "The Cowhouse" fetches a mere £714 or thereabouts. It tells us infallibly even which of an artist's own works are the best. For example, we can tell that Whistler's "Little Lagoon" cannot be nearly so good as the "Long Lagoon," because one fetches only about 100 guineas, whilst the other more than double.

Consider that these prices are given for little pieces of paper smudged with printer's ink—like share certificates or bank notes; consider, further, that on the same grounds one only needs to study the face value and to examine their genuineness in order to know whether one is "on a good thing" or not. One's own feelings are no more involved in the appreciation of their beauty than they are in the case of the pictures on a Treasury note. So these scraps of paper that have no intrinsic value what-

ever become exchangeable often at a far, far better rate than those other s of paper behind which a whole nation stands as a guarantor. No wonder many persons look upon them as safe investments upon which they even ne pay no income tax—no wonder such persons wax enthusiastic over the value o and learn to rate every stipple in such engravings as Bartolozzi's " Miss Farren about a farthing a time, for they fetch over thirteen hundred pounds in the aggre When such is the case, there must be something in art after all—something " com sense," tangible, profitable, and consequently worth while. Moreover, judgment this case to be acquired by learning. Any one who will take the trouble to s " art-science " (*Kunstwissenchaft*, as they call it in Germany) can make himself ficient ; and if he has not the time, there are other persons, experts, whose ser he can enlist, and upon whose judgment he can rely, without suffering the slig depreciation of his reputation as a *collector*.

This " art-science " is rather a formidable business even in relation to so hu a branch of art as print-making. The expert must not only have a thorough know of the history of the art and its practitioners, he must also know the technical proc by which prints are made ; he must have a thorough experience of the diff " states "—the meaning of this word shall be explained in its proper place ; he be able to distinguish between forgeries of, and reprints from, old plates and r ductions of old prints ; and, finally, he must be acquainted with the prices they in the shops or in the auction rooms.

It will be seen that the knowledge required is both extensive and precise, an possession, of course, of extreme value to the collector. But there is one great back : it is almost useless in the case of new prints—that is to say, of works of art v have as yet no status in the art market. In such cases the collector and the exper entirely at sea ; for art-science gives no standard by which the aforesaid *idea* ca assessed. No *science* can claim to do so ; for in æsthetics there is no test excep personal thrill which is experienced by the sensitive in contemplation of a wo art, and which tells them " what they like."

That being so, it follows that those who like a thing—however poor it may conception, design, or execution—are at all events on the line of æsthetic evolu whilst others, who, however much historical and technical knowledge they may po are incapable of experiencing this thrill, have not even begun that form of appreci which is the true complement to the artist's form of creation.

The difficulty of appreciation, or of what one should call the true developme taste, is increased by the fact that amongst the makers of prints are many who, sessing historical knowledge and technical craftsmanship, lack æsthetic sensib and are incapable of communicating this thrill because they themselves have ex enced none in the act of creation.

" There are many artists," says Mr. E. S. Lumsden the etcher in his admi book on the craft,* to which we shall have occasion to refer again and again—" are many artists, even of the first rank, who are temperamentally more interest mediums than in expressing their manner of seeing life ; although they have moments when Life grips them so hard that they forget about the importance o means for its own sake. . . ."

* *The Art of Etching*, by E. S. Lumsden. (Seeley, Service, and Co. 1925.)

Except that they do not on that very account deserve to be included in the firs rank, one agrees with the writer; it is only when Life grips hard that the idea seek expression in form and a masterpiece is created.

As this present book is written mainly for persons who feel themselves drawn t the media with which it deals either as intending practitioners or as sincere admirer and straightforward collectors, an attempt at evaluation has here been made whic disregards all ulterior motives and confines itself to the consideration of the " grip o Life " and the means by which a number of artists throughout five centuries hav endeavoured to express it.

Neither the creation nor the appreciation of art can be taught, since both depen entirely on the personal element and its active or responsive thrill. Nevertheless, taste for it is inborn in most of us, and that taste can be educated and cultivated only education is not a matter of learning rules, but of gaining experience, for we canno judge what is better until we know by experience what is good. Even the worst i art, however, is felt rather as an absence of goodness than as a positive ill. There i nearly always " something to be said " for the worst, and much adverse criticism owe its existence more to preconceived notions about what should be than to the actua defects of what is. Hence the danger of seeking to establish, by authority, absolut rules : in art as in life, all is relative.



ON THE NATURE OF DRAWING

ENGRAVING and etching are kinds of drawing. Before we dare venture upon a appreciation of these two subdivisions of draughtsmanship we should make c acquainted with the nature of the general category.

Drawing, as generally understood, is done with a point of some kind—a pencil, a crayon, etc. By moving this point in contact with a smooth surface, a piece of paper, a line is "drawn." Used primitively—that is to say, in the which children begin to draw—the lines represent the contours of any given or i object. These contour lines do not exist in nature; but it is nevertheless our f instinct to see line and to attempt the representation of "nature" by conto long before we commence to imitate her by means of colouring and/or Primitive drawing is, in point of fact, an intellectual process of recording appe not as we see them, but as we have them in mind. Hence a child is well satisfi it has drawn two o-shapes to represent eyes and has placed them above a U-s represent a nose. The exact position of the eyes is a secondary matter to it, a the possibility that in certain positions only one eye would be visible. P draughtsmanship concerns itself with indicating by means of contour lines forms, and generally tends to exaggerate those by which it is most impressed. (tion of "nature" prompts the mind to employ the eyes to approximate ac The contour lines are therefore reinforced by others which, though meanin themselves, produce the illusion of light and shade—owing to their massed for The same lines which we use for shading—that is to say, to indicate where shad or where light is diminished owing to the distance or the angle of the planes in to the source of light—are also used for the purpose of indicating colour: darl red nose, or red cheeks, for example.

Drawing, then, is, like writing, a language of abstractions—abstractions w can, for the most part, understand instinctively, provided the objects represent somehow with our experiences. We are then also able to distinguish on p panel what is meant to be nearer to the eye from that which is meant to be farth it, although actually lines on a two-dimensional plane are all marks on a flat and actually one beside, or above, the other.

In so far, then, as drawing represents "nature," it is entirely abstract and ill In another respect—under a different aspect, however—it is entirely actual and r capable of communicating to us a series of thoughts or emotions which ar independent of the objects represented by the lines.



FIG. 1.



FIG. 2.

Fig. 1 represents a free scroll drawn swiftly in one continuous movement represents a very imperfect attempt to "imitate" the first drawing. It will

be admitted that, quite apart from any question of accuracy, the line of Fig. 2 is very much poorer in quality than the line in Fig. 1. It is evident, then, that a drawing made with lines which have the freedom of Fig. 1 will be more satisfactory than a drawing made with the poor quality of Fig. 2, were it even entirely accurate. The effect of the lines of one drawing compared with the other indicates that there is a kinship between drawing and handwriting, which is really a kind of drawing. A skilled "hand" will draw its letters swiftly, cursorily, without being conscious of any effort in forming its shapes; a child, a beginner, will write slowly, consciously forming each stroke of the pen. Furthermore, a "hand" forming its letters consciously in obedience to a model may succeed in writing more correctly; it may even give its individual letters more accurate shapes, but—the handwriting will be entirely devoid of character. The manuscript produced in such circumstances will radiate no personality; we should not even know whether the sense of the text represented the writer's own views or whether he or she were making impersonal statements. We have become so accustomed to the printed word—or, worse still, to the typewritten word—that the loss of personality in the printed page is not noticed.

Imagine, however, if you can, what would become of a drawing if it were similarly divorced from the hand of its author. One does get near realization of this when one compares an original drawing with a copy made by another hand; but, as a matter of fact, there are two different types of drawing corresponding to writing and copy-book writing. Some draughtsmen remain "copy-book writers" all their lives: they either shape their "letters" from the model before them or from the memory of such a model. Their work has no character, because they "copy" always, whilst with others every letter, every word, every sentence is a fresh creation every time they take up a pen or a pencil.

In looking at a drawing, then, we are not only to be interested in what is represented, but also in how it is represented; and we shall value that kind of draughtsmanship highest in which the lines themselves, irrespective of what they represent, have most life, most spirit. A spirited drawing has the impress of the artist's personality, and that personality is in that case always strong, because the "copy-book" draughtsmen, however carefully they may imitate the very best models, have no spirit, and are too weak to express *themselves*.*

Bearing in mind what has been said about the illusional nature of every form of two-dimensional representation, and the fact that one can represent "nature" primitively by contour lines, less primitively by the addition of light and shade, and still less primitively by the suggestion of colour and of distance (perspective), and, further, that one can draw with or without spirit, one will realize without difficulty that there are more ways of drawing than one is apt to imagine. Even without considering the spiritless draughtsman, however, these ways indicated are not in themselves conducive to good work. There is another element that has not yet been hinted at: it is design. A scrupulously exact copy of nature, a perfectly good drawing, may, for all that, be but a poor design, and consequently an inferior work of art. In a line-drawing the contour, or master-lines—that is to say, not the massed lines which indicate degrees of shading or values of colour—form naturally a pattern which may be good or bad. In a work

* Only one reservation must be made: there is a kind of "slick" draughtsmanship—for example, that of Sargent—which shows skill but not truth—which pretends to accuracy and is actually a "lie." Nevertheless the "slickness" does show—or, rather, "give away"—the artist's personality.

of art the pattern must be good—that is, it must have balance and diversity, rhyt and unity. It must be, as we say, "all of a piece," and the "piece" as such must pleasing to the eye and engaging to the mind. This "piece" is not the subje matter, but the space which the drawing occupies; and in order to make it a unity must be clearly delimited. The rhythm must be established and maintained wit the limits—only thus can balance be achieved and diversity admitted without dan to the unity. A true design is like a Christian virtue: it inclines one to forgive on brother, the artist, the seventy times seven sins he may have otherwise committed his work.

Although engraving and etching are species of drawing, it does not by any mea follow that an artist who knows how to use a pencil or a piece of chalk will theref be able to make a good engraving or etching. This is due to the fact that there i difference in the resistances of the drawing ground—paper in the one case, metal in other—and in the behaviour of the tools upon them. The pen-, pencil-, or cha draughtsman experiences but a very slight—sometimes, in fact, an imperceptibl resistance from the ground—none from the tools he uses. That is to say, texture of the paper may offer some slight obstacle to the free movement of the ha holding the tools, but for the most part the obstacle is so slight as to be negligib though offering a possibility of giving "texture" or "quality" to his lines; a certainly the pen-draughtsman must mind his "step" rather more carefully than pencil-draughtsman—because the pen, carelessly handled, "splutters."

With the engraver and the etcher all is changed—their drawing differs not o from that in the former category, but from each other's. Both engraver and etc use metal; but whilst the former draws *in* the metal, the etcher only draws upon As a consequence the engraver's draughtsmanship necessitates a much greater physi effort than either the ordinary draughtsman's or the etcher's. Neither engraver etcher, however, can see the definitive result of their drawing until it stares at th from the paper after it has been passed through the press. They must theref imagine rather than see what their hand is doing.

In the case of engraving the hand is quite definitely and tangibly restricted. engraved line can only have relative freedom. In the etcher's craft the case is so what different. There is very little, hardly any, actual restraint upon the hand—etcher can draw his lines quite freely; what he has to imagine, however, is the resul that freedom when it comes to the biting of these lines by the acid which transfers drawing, as it were, from the surface to the body of the metal. The quality of etcher's line therefore depends not only upon the hand which guides the etch principal tool—the needle—but also upon the action of the acid upon the metal.

The fundamental difference between ordinary drawing on the one hand and engr ing and etching on the other is the difference in function. The two latter categories printing—or duplicating—processes, in which the actual "drawings" on the plates intermediary or preparatory stages. As methods of duplication, prints are intima connected with reproduction; they saved, in the first place, the time and labou copying by hand. This reproductive function has always been associated both v engraving and with etching, but with the former to a much greater and more last extent.

So far as the freedom of drawing is concerned, the reproductive design natur possesses it to a much less degree than the original or inventive design. The

craftsmen were very conscious of this fact, and never failed to omit the mention of it by adding to their name a proud *inv. et sculps.*, which stands for *invenit et sculpsit*—and means So-and-so invented and engraved this design. This does not always indicate that the " invention " is in the nature of a free creation. Many of the old engravers *reproduced* their own work, originally invented for and in another medium. As a general rule, however, one may say that only the engraver's or the etcher's own *inventions* in the medium have a right to be regarded as creative art. At all events we are here only concerned with work based upon freely invented or created drawing, commonly termed original. Only in such original work does the author's personality find clear expression.

The moment one deals with printing processes, however, one makes an obvious distinction between the inventive and the reproductive side of the crafts. It is therefore quite possible that the invention may be inferior to the technical qualities, and vice versa. It can even happen that the technical excellences are pushed so much into the foreground of consideration that they alone are made the criterion, so that an excellent craftsman may gain the reputation of being an artist. It can happen—it does happen, particularly in England. On the other hand, it can and does happen that purely superficial gaiety of design or curiosity of subject-matter is mistaken for serious art, and its inferior craftsmanship excused on that account. This is often characteristic of work produced on the Continent.

In all cases where there is a manifest discrepancy between the inventive and the technical qualities, however excellent one of them may be, we are certainly not in the presence of really true art, where such distinctions cannot be made, since "form and substance are one."

Having assured ourselves that both engraving and etching are based upon draughtsmanship, and that there is a distinction to be made between original design and reproductive drawing, we must next examine the technical means employed in engraving and its allied processes.

ON THE NATURE OF ENGRAVING AND OTHER INTAGLIO METHODS

ENGRAVING

THE simplest form of drawing consists in making lines either with a hard inst which scratches the surface drawn upon, or with a softer instrument that marks it. The former, whence the term "writing"—*i.e.* scratching—is derived the origin of engraving, for in this too the drawn lines are grooves or furrows pl by the graver, a sharp lozenge-shaped instrument. The other form of with a softer instrument, such as chalk, charcoal, lead, or graphite, is the o another method of multiplying designs—viz. the woodcut. In this method the of the wood is "marked" with lead pencil or with pen and ink, and the supe wood is subsequently cut away so that the drawing stands up in relief read inked and printed from. Printing in this case does not require great pressu process being, in fact, similar to the stamping of designs upon textiles.

In engraving, however, the actual drawing is done in the surface, the ink h rubbed into the furrows left by the graver, and subsequently lifted out of the by very considerable pressure.

Both methods—the woodcut or cameo or "relief" method, and the engra "intaglio" method—naturally influence the manner of drawing. The draug who designs for the woodcut can draw upon the block without hindrance restrains his hand is purely a consideration of the actual cutter, who, incidental or may not be himself. He can therefore either design in line or in mass, beca can print by the relief method solid flat spaces of colour. If he designs in li he is likely to cause unnecessary difficulties in shading by cross-hatching. To

such a simple arrangement of lines as this  necessitates at least

four *cuts* with the knife, not to mention the removal of the rest of the surfac is not to receive the ink.

In metal-engraving the case is very different. The graver cuts a furrow surface, which prints subsequently as a black line, when the ink is pressed f metal on to the paper. But the engraver can only use *lines*; he cannot print fla of solid colour, because he does not, in the intaglio method, print from the

Where he wants a deep shading of his drawing he can  hatch or cro

without trouble. He can, furthermore, vary the thickness of his lines by re

the pressure on the graver  , and, if necessary,

fade away into dots. In practice all movements of the graver upon the meta are physically difficult and consequently restrained, because the craftsman ha

both hands—the right one to *push* the graver along and into the plate, the left one opposed, to prevent the graver from slipping.

It will be seen that in the engraver's case drawing and engraving are a single operation, enforcing a method of drawing which is quite unlike free-hand drawing with a pencil or brush, and differs also from the operation of drawing for the woodcut.*

For such reasons the line-engravers who set themselves the task of interpreting paintings developed certain formulæ, *i.e.* abstract lines, by which they rendered different "textures," such as flesh, drapery, stone, metal, foliage, etc., etc. These formulæ consisted in combinations of parallel, oblique, or horizontal lines, hatchings, cross-hatchings, dashes, dots, etc., convenient for the handling of the tool, but entirely unlike the drawing of the free-hand pen or pencil.

Handicapped as even the non-reproductive engraver doubtless is in respect of his freedom of draughtsmanship, an original line-engraving possesses nevertheless in the hands of a master an austere dignity and purity, a precise and abstract beauty, which no other form of drawing can equal. The engraver's line is a complete and definite statement; it does not "suggest" anything—it cannot leave things to the imagination. It is pre-eminently a medium which appeals to the intellect rather than to the imagination.

DRYPOINT

Closely allied to engraving, but nevertheless usually ranked with etching, is the "drypoint." This, too, is a direct method of producing prints. The tool, instead of being diamond-shaped, is pointed like a thick steel needle, and the line which it draws differs accordingly. The engraved line is clean and sharp; the drypoint line tears the metal and leaves it as a raised, jagged wall, called the burr, principally on one side of the line: the burr can either be removed with a scraper or, on the contrary, left to hold an extra quantity of printer's ink, and thus give the line an extra weight, if and where required. As a consequence the drypoint has far greater variety, a wider range of line, from the finest hair-breadth to a wide "wool" strand. The burr, which is never entirely controllable, as it depends on the quality of the metal rather than the hand of the artist, wears off quickly, and therefore drypoints yield fewer impressions than engravings; both, however, can be made practically indestructible by "steel facing." †

The effect of a drypoint depends entirely on manipulation: it can be fine and open, with only a few accents from the burr, or accented in varying degrees down to effects of almost solid blackness. A drawing produced by such means is therefore different in character not only from an engraving, but also from a pen- or pencil-drawing, because in its thin lines it never disowns its nature as a scratch upon metal, and in its thick or black lines the burr gives, when printed, a quality somewhat resembling the velvety effect of branded wood.

MEZZOTINT

Another direct method of producing prints, but one with which we are here not greatly concerned, is the mezzotint process. In this the plate is artificially roughened—a tiresome procedure—by means of a "rocker," which covers it with

* The discovery of boxwood sawn across the grain as a suitable material for the graver revolutionized the woodcut, and brought about a method of drawing which in certain respects resembles metal-engraving—in other respects caused an entirely new technique.

† Effected by galvanic precipitation of steel on the copper.

"burr." If this plate is inked it will print a solid black. Drawing in this case sists in scraping the roughness away by degrees, so that in the highest lights t is a smooth metal surface, intensified by burnishing, which holds no ink. In mezzotint there are no sharp lines at all, because the scraping of the metal give effect which resembles rather the line made by a rubber or a piece of breadcrum a stumped chalk drawing. Although a few artists have produced original work in manner, its pronounced character of softness, and the possibility of printing in sev colours from the same plate, has tended to keep it within the compass of the reproduc engraver's domain, where it yields attractive translations of paintings—as dist from line-drawings

ETCHING

Of the indirect methods etching stands first, because it permits the craftsma draw as freely as if he were using a pen or a pencil. Although this freedom is cha teristic of the etching, it is nevertheless confined to this extent: the etcher ca *directly* vary the *tonal* quality of his line, because his design does not reach into copper at all. Etching is, in fact, not merely a method of design, but a real proces which, quite apart from æsthetic qualities and linear technique, chemical actions reactions have to be considered—at all events by the craftsman: how far the pu are concerned in these technical problems is another matter. We are going to the view that it is distinctly not the public's business to concern themselves overm with such questions: for them the finished product is the principal thing. Never less a general acquaintance of the process will not be wasted, because it aids a litt the forming of an æsthetic judgment. In describing the technical processes we s follow the exposition given by Mr. E. S. Lumsden, for three reasons. He is not himself an excellent craftsman, but his outlook on the work of his contemporari broad, and his book is the most instructive technical treatise on the subject publi during recent years.

Mr. Lumsden gives as the essential materials for the making of an etching:

1. A metal plate
2. An acid-resisting ground.
3. A point which will cut through the ground.
4. A mordant.
5. Ink, paper, and a press.

The metals which have been used for the making of etchings are iron, zinc, copper. Iron is now disused, and copper by far the most common, "but *steel* has successfully used recently by John Everett and, following him, Laura Knight, A.R —Mr. Lumsden was kind enough to inform me.

The essential constituents of the acid-resisting grounds are virgin wax, pitch, asphaltum; but the several old and modern recipes vary, and our author lays it d that the best grounds known to him are those supplied by certain dealers, the form being their secret.

There are many varieties of the "needle" invented or adapted by different etc for their own use, but the principle is always a hard, smooth point. In addition to tool there are ancillary instruments, such as scrapers for making corrections on surface of the plate, burnishers to remove roughness or scratches, and, for additi corrections, the engraver's burin.

There are also many different recipes for the preparation of the corrosive which is necessary to "eat into" (hence "etching")—or, as we say, to "bite"—the plate. The principal distinction between the various corrosive acids are the slow and the quick biting ones.

The typical slow-biting mordant is the so-called "Dutch bath," composed of hydrochloric acid, potassium chlorate, and water.

The quick-biting bath is composed of nitrous or nitric acid and water, which in either case usually forms about 50% of the liquid. The proportions of the chemicals present in each mixture depends on the nature of the plate, zinc requiring less strength than copper.

The ink is a mixture of pigments, such as Frankfurt and French blacks with burnt umber ground in thick, burnt-oil. The printer varies the consistency of his ink according to the requirements of the plate in hand.

The ink is conveyed to the plate and rubbed into the lines of the drawing by means of either the old-fashioned dabber, made of solid cloth, or the modern roller, made of a gelatine composition and covered with a piece of fine cloth. The superfluous ink has to be removed from the plate by wiping with pads of book muslin or French "tarlatan," and "finishing" with the palm of the hand.

The etched plate, inked and wiped more or less clean—the significance of this "more or less" will become apparent later—is ready for being imprinted upon the paper.

"The perfect paper," says our authority, "should possess (1) strength: that the proof may be handled without fear of tearing, and that it will not disintegrate in the course of a few decades, as so many book papers will; (2) softness and pliability: that the damped fibre may be pressed easily into the lines and pick up the largest proportion of ink from them; (3) beauty of texture and colour: which enhances the artistic value of the proof enormously; (4) freedom from impurities and decay germs, which may begin to act upon the size or the fibre after the mounting of the etching, causing discoloration and final ruin."

Modern etchers prefer, whenever possible, to obtain old European papers, hand-made, and of linen-rag, because in these the size has softened and given the texture back its pliability; or Japanese papers, made from the bast-fibres of the mulberry tree, because this paper has a beautiful silky texture, a great power of absorption, and a subtlety in the variety of its colours.

As regards the press, the early form of printing-press, in which pressure was exerted from above, though suitable for the printing of woodcuts, in which the ink lies on the surface, is not suitable for etchings or any other *intaglio* process in which the ink has to be picked up from the furrows made in the plate. For such processes a roller press has to be employed. In these the plate is laid on a "travelling bed," which passes when the geared wheel is turned—carefully protected by "blankets" to ensure sufficient and even pressure—under the roller, and emerges on the other side, having picked up all, or nearly all, the ink from the grooves of the plate.

The actual procedure in the production of an etching may now briefly be described as follows:

Having made sure that his copper (or zinc) plate is quite smoothly polished, the artist first lays the ground, an acid-resisting "skin" of wax, all over the plate. For this purpose he takes the wax ground, formed into a ball, and spreads it upon the heated plate with a dabber, made of kid leather, horse-hair, and cotton wool. The operation

is performed as quickly as possible, and should only take a few minutes. The other methods of laying the ground, but these concern only the craftsman. Befo plate has become cold it is often smoked, in order to increase the contrast betwe metal laid bare by the needle and the ground itself; but Mr. Lumsden conside operation superfluous.* The plate is next protected on the back by stoppi varnish, made principally of shellac and methylated spirit, so that it should attacked in the process of biting.

The plate is now ready for being drawn upon. The artist having either m preparatory drawing on paper, or having "nature" before him, takes his ne hand and commences his design. It is possible for the etcher to complete the drawing first, and then to plunge the plate bodily into the acid bath. In tha however, all the lines would have the same quality, because they would all be to the same depth, and consequently print with the same quantity of ink and of character.

The etcher therefore avoids this by biting in stages. This can be done in v ways. One is to leave the plate in the bath just sufficiently long for the most d lines to be bitten. These are then covered with "stopping-out varnish" an for the second lines to be bitten; the plate is removed again, again "stopped and replaced in the bath: and so the operation is repeated until the deepest are reached.

There are several other methods in which the plate is not submerged in a ba the mordant poured upon the plate, or in which the drawing is actually done bath, and concurrently with the biting, etc. For the lay person all these diffe do not matter, except in so far as their statement proves to him that the natu quality of the design is dependent upon, and modified by, the methods used biting. It must be remembered that until the plate is actually printed the cannot see the effects he is producing in the print; he can only gauge ther experience.

SOFT-GROUND ETCHING

There is another type of etching, called "soft-ground etching." In this m the drawing is done with an ordinary pencil on paper of suitable thickness an some *texture* in it, laid upon a ground sufficiently sticky to come away from the wherever the lines on the paper are drawn. The plate is then bitten in the or way. The advantage of this method is that the etcher can see exactly wha drawing on the paper; the disadvantage is that the ground will not always com in an exactly corresponding manner, with the result that the plate may be spoil biting. The effect, however, when successful, is fairly pleasing, and resembles a or chalk drawing: the outlines are less harsh than in an engraving or an or etching.†

* Footnote by Mr. Lumsden: "Recently I have followed Rembrandt's method in coating the grou white powder instead of smoking. See my article in *Encyclopædia Britannica*."

† A process which has some remote relation to etching and drypoint is that known as "Cliché-glace" Cuvelier). This, as Mr. Campbell Dodgson tells us, "was used about 1862 by Corot, Rousseau, Jacqu Daubigny, and other artists of the Barbizon School. A glass plate was covered with printing ink, and over powdered white lead. It was then laid on a black cloth, and the artist worked on this ground with his etch laying bare the glass, and thus seeing his line detach itself from the white ground as he proceeded. The i was then taken by the action of light on sensitized paper, and the process was, to that extent, photographic.

From the Catalogue of Etchings and Lithographs by French exhibited at 22 Montagu Square, W.1, June–July, MCMX

Somewhat akin to soft-ground etching in effect is stipple-engraving, a method which yields pretty results, especially when printed in colours, as in the famous Bartolozzi prints, but which cannot be taken very seriously as a medium suitable for æsthetical expression, because the stippling process is in itself mechanical. The method consists in laying a wax ground, and outlining the subject with pricked dots, and the shadows and background with more, larger, and closely grouped pricks by means of a needle. The plate is then etched, and the whole gone over again with various tools—gravers, multiple gravers, punches, and roulettes.

One more " biting " process needs mention, although it differs in an essential respect from all the processes hitherto mentioned, except mezzotint : this is aquatint.

AQUATINT

In aquatint the drawing is done not with a hard point, but with a brush ; it therefore has the characteristics of a " wash-drawing," which latter depends upon qualities of tone, not of line. It is, in fact, impossible to draw a line for aquatint biting—as impossible as to " wash " a space for pure etchings where tone qualities have to be given in lines. The aquatint ground does not cover the metal entirely ; its granulated surface permits the acid to reach the metal through the minute interstices between the grains. These grains are made of resin dust deposited upon the metal plate to which, when heated, it adheres. There is also a different method in which the resin is floated on to the plate in spirits of wine—the so-called " spirit ground " ; or the grain may be produced by perforating the ordinary etching ground by means of fine sand.

Whatever the methods, the principles of working on the aquatint ground are the same. The artist paints all his highest lights with stopping-out varnish first, and then immerses his plate in the bath for a sufficient time to produce the next lower tone. This is then painted out, so that in the subsequent immersing it too will be protected ; and so on, until the deepest darks are reached in successive stages of immersion. As there are no *lines* in this process, the artist usually has recourse, previously, to biting the contours of his design slightly in etching proper or soft-ground ; but unless the drawn lines are very fine and disappear under subsequent aquatinting, they nearly always constitute a palpably foreign, and often an unpleasant, element in the print.

Except where mezzotint or aquatint processes may have been used as a subsidiary to engravings or etchings, consideration of prints produced by those methods is outside our scope here as are also colour prints of any kind of intaglio printing, not only because there must be limits to a book, but because such colour prints have rarely, if ever, a high degree of æsthetic value.

A few remarks, however, must here be added concerning the terminology of the various kinds of impressions taken from the etched or engraved plates.

STATES

In order to see the effect of his work in progress the artist takes impressions at various stages : these are called " trial-proofs " sometimes. When these " trials " are sufficiently advanced, and the artist is satisfied with the effect of the last " trial," he prints one or more off this " first state " of the plate. Then he may wish to make an addition or an alteration. Having done so, he again prints one or more. These would

represent the "second state" of the plate. He may in this manner continue to additions or alterations, and so produce a third or a fourth state or more.* It not be forgotten that in most cases the etchers used to print their plates them and regarded the trial proofs and different states as experiments, and not nece as objects for sale. Sometimes, therefore, these "states" may be extremely and consequently of great value. Sometimes, too, a second state may be bet worse than the first or third, and so on, so that a contradiction may exist betwe æsthetical and the commercial value—that is to say, a beautiful but common may be of less commercial value than a spoilt but rare state.

Before the process of "steel facing" was known, the early impressions f plate, whether engraved or etched or aquatinted, were better than the later impre because the plate was not "worn." Consequently the artists, especially the commercial line-engravers, issued their prints in a number of stages of progr but not necessarily pronounced, deterioration. First came the artist's proofs, by the artist, and often with a design engraved or etched upon the margi so-called "remarque." These were the most expensive. The "remarque" originated in the artist trying the "biting" on the margin of the plate. Then a stage of proofs without signature and without title; then came another stag a title engraved on the margin of the plate, but possibly with "open letters" is to say, each letter engraved only in outline; and lastly came the fully le print—the lowest and cheapest stage. After that—possibly when the especially the mezzotint plate, was worn out—then the artist or the pu might decide to issue it again "printed in colour." Such colour prints ar often of colossal value. All this does not mean that all plates were issued these different states, nor does it mean that where these states exist æsthetically of necessity inferior to the other. The point to remember i there is a difference between the states of an engraving or an etching technical necessities or to the æsthetic conscience of the artist on the one han the commercial states due to the desire on the part of the artist or the publis reap an extra profit, on the other

MIXED METHODS

We have to consider here still another problem: the mixture of methods. I prints are rarely pure. Nearly all engravings have some preliminary drypoint or work, sometimes considerable; etchings are often reinforced with drypoint or g and sometimes receive their tone by aquatint, mezzotint, sandpapering, or not wiping of the plate. Mezzotints and aquatints, on the other hand, are streng with etched and engraved lines. On the opposite page is a reproduction ingenious attempt to combine many methods of intaglio work on one plate, inc engraving, etching, mezzotint, soft-ground etching, crayon, and stipple, of latter process the engraver Jean François, amongst others, claimed to be the inv

Where even the expert may be puzzled to decide where etching ceased and e ing began on a plate, or whether the "tone" was produced by sand grain, sand or resin, or roulette, or mezzotint—in short, what were precisely the tools or m

*Of one of Mr. Muirhead Bone's drypoints Mr. Dodgson has traced as many as thirty-nine states!



PORTRAIT OF FRANÇOIS QUESNAY, ENGRAVED BY JEAN FRANÇOIS.

(This plate shows a mixture of many methods. See p. 20.)



REMBRANDT'S FREE ETCHING OF "THE SUPPER AT EMMAUS

(For comparison with Gaillard's reproductive etching of Rembrandt's oil painting. S

used—it cannot be the public's business to attempt such diagnoses. They are concerned, as always, with the end, and not with the means.

In accepting this point of view, however, the print collector will be flying in the face of authorities who lay down hard and fast rules as to the *true nature* of etching, or any other process of artistic expression for that matter. They will tell him perhaps that "the first essential is to understand the quality of a true etched line as understood by Rembrandt," disregarding the fact that—whatever Rembrandt may have understood—the qualities of his lines vary, and the results of these variations may or may not be successful. Even as Homer sometimes nodded, so did Rembrandt sometimes produce poor etchings: he "bought his experience." And what is true of the great is true perforce of lesser men. On the other hand, there are technically perfect prints done by excellent etchers who were or are not *artists* at all. History is full of such instances.

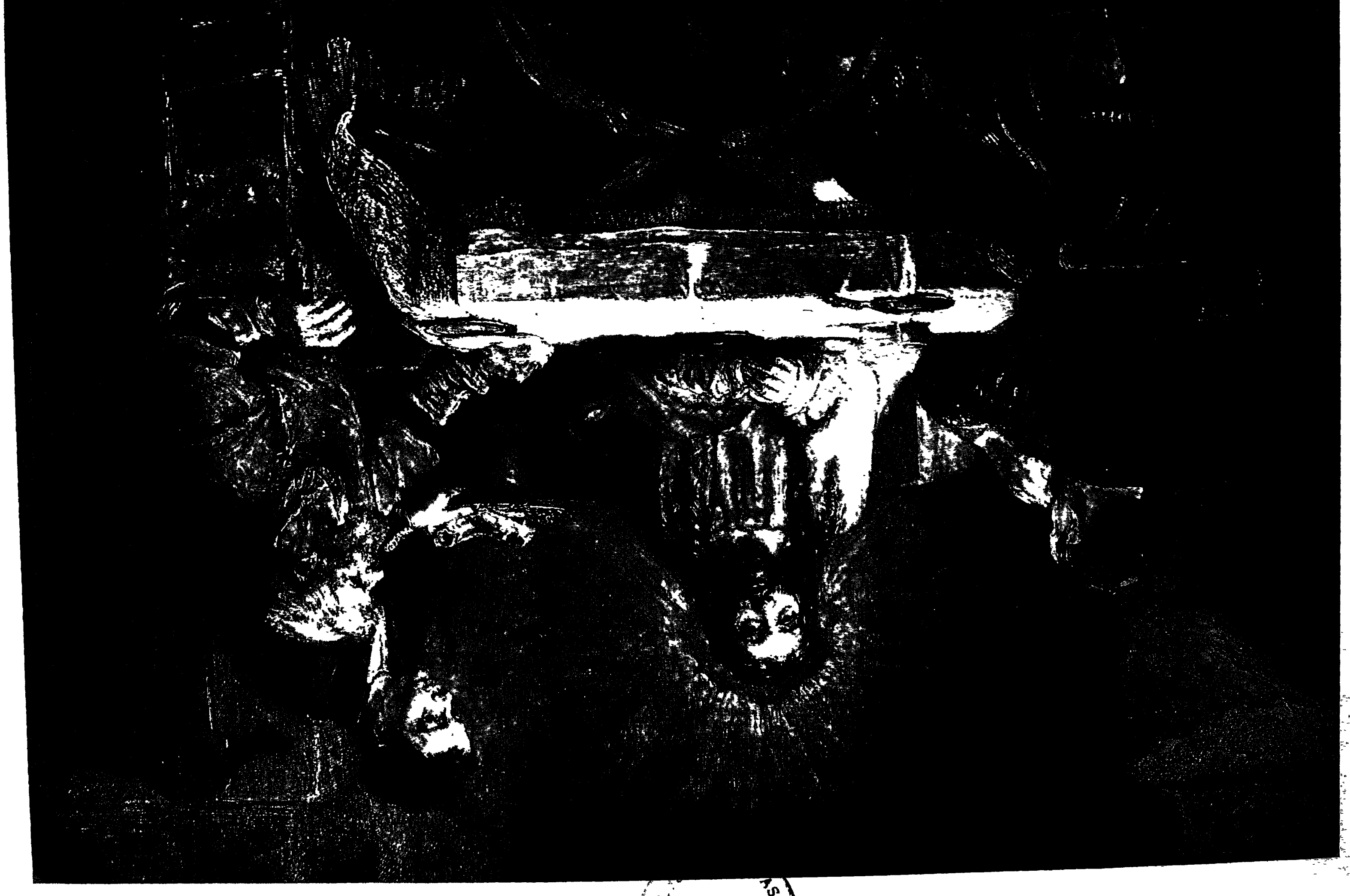
If it is desirable that every artist should know the possibilities of the medium he employs, he is under no obligation to respect the rules made by craftsmen, since for him the *effect* of the work is the only thing that matters; and if he knows how to get the effect he wants, it does not signify in the least how he has obtained it. He need not, if he be an etcher, confine himself to small plates, as Whistler demanded: he can make them as large as the Horse Guards Parade, provided he will use a needle as big as Cleopatra's; he can leave enough ink to drown a cuttle-fish on his plate, provided the print resulting from it creates the effect he desires. Poor work is only such as is inept or unnecessary; and if unnecessary work is put into a plate we are justified in our disapproval, even if it happens to be Rembrandt's. More troublesome, however, are those prints which, technically perfect, are, as works of art, yet ill conceived in their entirety. In this respect not only the public, but the artists, would do well always to remember that such prints as etchings should be designed either for the purpose of close inspection in the hand or for the purpose of wall decoration. The amount and the nature of the work, and the very design itself, should be ordered by either of these two very different purposes.

THE OBJECTS OF PRINT-MAKING

Having considered the principles underlying the crafts of engraving and etching and the processes involved in each, the question arises: To what end? *Cui bono?*

Until recent times—say the middle of last century—the vast majority of prints produced had no self-purpose—that is to say, they were not made "for art's sake" or for the collector; there was a primary motive.

Print-making is, in the first place, a labour-saving device—a means of multiplying designs more quickly than they could be copied by hand. Therefore prints began by serving as substitutes for paintings, in proof of which one may point to the fact that not only old woodcuts, but old engravings, are often found coloured by hand. Another purpose which they originally fulfilled was to serve as models or patterns for craftsmen—as, for example, for armourers, gold- and silversmiths—in the workshops of which engraving was first employed and etchings first originated. Engravings were also used as patterns for other designs—as, for example, of typographical ornaments, textile and other fabrics, etc. A fourth purpose corresponds almost exactly to that served in our time by photography—that is to say, prints were promulgated in order to make known



the likenesses of more or less eminent personages—the aspect of foreign countries. They delineated interesting political events, battles, religious and political congresses, triumphant entries, marriages and funerals, jousts, tournaments, theatrical performances, firework displays, and other social events. In the humanistic age, when the gap between the educated and the uneducated began to widen, and the " villain " and rustic appeared more and more unmannerly, uncouth, and, in consequence, comic, prints and pictures held him up to ridicule. But the dawning curiosity in scientific matters of the same age also delighted in the depiction of all manner of natural phenomena, from plants and beasts to foreign and exotic humans and fabulous monsters and freaks of nature, All such things were made the subjects of prints. To these must be added prints serving as illustrations to contemporary literature, from translations of the classics down to religious and political cartoons and lampoons and news sheets. In other words, the *raison d'être* of the print, whether woodcut, engraving, or etching, was not primarily æsthetic.

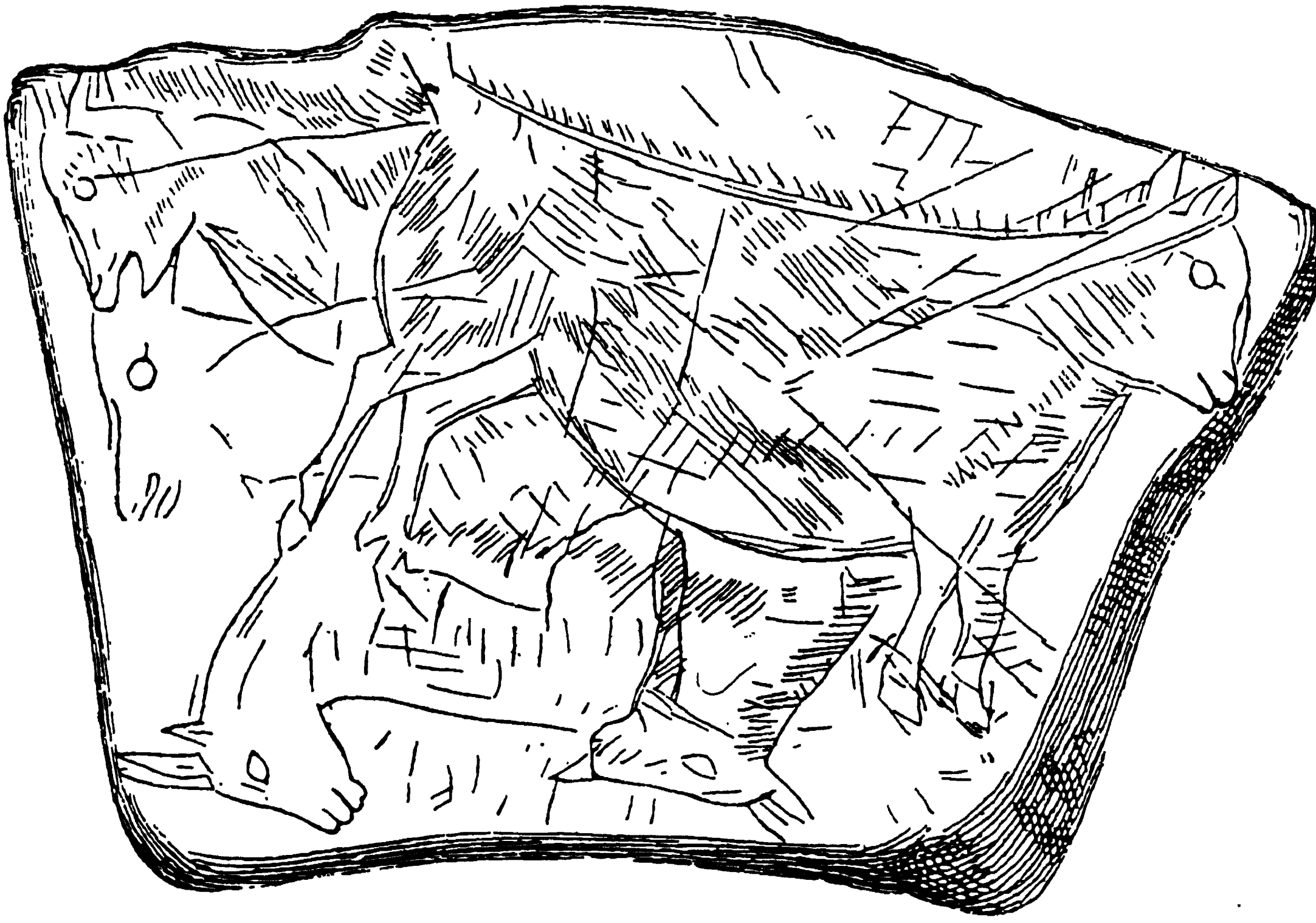
It was only gradually that the print became valued for its own sake. But even here the interest in the print as such was not precisely æsthetical. The print-makers strove for greater *accuracy* in respect of draughtsmanship or representation: they wished to give the objects they rendered a more natural and lifelike appearance; to give the different materials represented the necessary difference in *texture*, so that one might distinguish stone from wood, satin from velvet, linen from skin. In other words, accuracy of observation led to differences in drawing. And these again led to an appreciation of the print as such. In the seventeenth and eighteenth centuries we see the rise of that kind of reproductive engraver who prided himself on his powers of indicating textures by the technique of his graver. The aim of the print-maker became to excel in technical accuracies, and the culmination of this aim may be seen in the reproductive work of the French engraver Ferdinand Gaillard, who, starting from the line-engraver's convention of lines and dots, eventually developed a technique which enabled him to imitate even the impasto of the painter's pigments, as shown in the portion of his engraving of Rembrandt's " Supper at Emmaus," reproduced on opposite page. It successfully rivals a photographic print of the subject. But the camera in the hands of scientifically trained photographers can do as well, or better, and in a fraction of the time. That being the case, the engraver's or etcher's occupation as a reproducer has gone. He must now justify himself as a free, creative artist, and the standard by which he must be judged is the nature of the message he has to deliver and the quality of the language—*i.e.* the design and the technique—by which it is expressed.

The following illustrations, with their accompanying text, are in the nature of a survey, not only of the manner in which artist-craftsmen have from the earliest times used the graver, the bitten or the scraped line in order to deliver the messages they desired to convey, but also of the changes that have come about in the nature of the messages, and consequently of their delivery.



Part II

AN ESSAY IN THE APPRECIATION OF ORIGINAL ENGRAVING, DRYPOINT, ETCHING, MEZZOTINT, AND AQUATINT, FROM THEIR BEGINNINGS TO THE PRESENT.



PREHISTORIC ENGRAVING ON STONE: GROUP OF ANIMALS.
MADELAINE PERIOD.
(British Museum, Piccedean Collection.)

THE BEGINNINGS OF ENGRAVING

How far back one must go in order to find the beginnings of engraving is difficult to say, but the following passage, culled from a little book on the *Origins of Civilization*,* brings its antiquity home to one in surprising directness, for there we read: "... but the outstanding achievement in flint of the Aurignacian man was the burin, an implement found in various forms, but of which the essential feature is the removal of a flake in such a way as to leave a sharp facet which intersects the terminal face at a right angle. The purpose of this implement was to score deep incisions in a hard material, bone, ivory, skin, or wood, with the greatest neatness."

Thus the engraver's principal tool, the burin, albeit in stone, not in steel, dates back at least to the second stage of the Palæolithic period, a trifle of some thirty thousand years or so, if not, as seems probable, much more. This burin would, of course, not be used for the making of prints, but the fact is nevertheless worthy of note, because it shows that man's hand has been accustomed for a thousand generations or more to handle a tool for engraving purposes. The long practice that must have preceded the actual production of prints is confirmed by the fact that however far we delve into the records of the past, we always discover signs which show that the engraver was an experienced craftsman with apparently a tradition already behind him, and not merely

* By E. N. Fallaize. Ernest Benn.

an idler playing, childlike, at drawing as a pastime. This does not mean, of course, that there are no childish works—there are always plenty of such even to-day—but that there is apparently nearly always skilled work of the same period, if not of the same place, to be found.

What Palæolithic man did with the stone graver on ivory, skin, stone, or wood, later man continued to do with the metal graver upon metal. As a matter of fact, engraving was originally the goldsmith's or metal-worker's job, and even to this day we find instances of this tradition amongst engravers and etchers.

To deal exhaustively with the art of engraving would therefore necessitate the inclusion of all manner of decorated metal ware, and beginning with the Bronze Age in Egypt, Assyria, India, China, Japan, and other early civilizations in Australasia, Europe, Africa, and America.

In the British Museum may be seen, amongst other decorated metal-work, some Greek mirrors (see opposite page) engraved with figures drawn so firmly and beautifully that the craftsman might with little difficulty have printed delightful outline engravings from them. That such an idea did not occur to the Ancients is no doubt due to the fact that they possessed no material suitable for taking impressions. The point, however, is that there was no change of technique required in order to produce prints, the earliest prints—the so-called "nielli" (see Title-page)—being in fact rubbings from engraved plates, and, as such, incidental products of the goldsmiths' and armourers' workshops.*

Print-making, as we know it, began so soon as paper-making had in Europe reached the stage required for the purpose—that is to say, about the middle of the fifteenth century.

Which country can lay claim to priority in this invention seems not yet definitely decided, both Italy and Germany competing for the honour. According to the sixteenth-century painter, decorator, historian, and critic, Giorgio Vasari, the invention was made by one Maso Finiguerra, a goldsmith in the year 1460; but later historians have discovered that engravings were made in Germany before 1446, and certain Florentine engravings are supposed to date some time before the date given by Vasari.

Whether transalpine or cisalpine, the early engravings all proclaim their origin from the decorated metal plate, their system of lines being such as would come naturally to the metal-worker rather than the draughtsman or painter; but in the commencement there was a marked difference of style between the German and the Italian prints, German work being done on a smaller scale and with a Gothic love of detail realism, Italian work being characterized by a larger scale and a straining after formal beauty.

Owing, however, to the convenient manner in which quantities of prints might travel, there soon developed a lively trade and constant interchange of engravings

* According to Vasari the art of engraving grew out of the practice of goldsmiths, who made *nielli*. "The *niello* was a small metal plate (generally of silver, sometimes of gold) in which the lines, cut as in line-engraving, were filled with a black substance (*nigellum*, *niello*) formed of a composition of lead, silver, copper, and sulphur. Powdered *niello* was laid on the surface, melted by the application of heat, and so fused into the lines. After the composition had cooled, the surface would be burnished and the design appear in black on a bright polished ground. The aim of a *niello* is not a print, but the use of the plate as decoration, and the rare impressions known from *nielli* proper are only the proofs taken by the goldsmiths as records of their work."

From *A Guide to the Processes and Schools of Engraving*. British Museum, 1914.

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GREEK ENGRAVING ON METAL: APHRODITE PLAYING WITH PAN AT THE GAME OF "FIVE STONES."

between the peoples on either side of the Alps, and with it, of course, an interchange of ideas, a mutual fe ·zat leading often to the production of curious hybrids.

It is because ient and quite usual interchange of prints and ideas that we have he- :G dhere to a chronological rather than geographical order, more esr : tnis book is not a history, but, as it were, an *orbis pictus* in which compa· .on of the illustration will tell a livelier tale than the most exhaustive historical disquisition.

PRINTMAKERS FROM *c.* 1400 TO 1499

PLATE I

MASTER OF THE BERLIN PROFILE

(Active *c.* 1440–1450.)

THOUGH possibly not strictly in its right place from the chronological point of view attractive and unusual engraving by an unknown Florentine master deserves to ope series of illustrations, because it shows the use of the engraved line in its most eleme form. It is a simple contour, strengthened, it is true, by very slight touches of colour and cheeks and with slight lines of shading in the dress, head-dress, and jewelled nec The very elaborate ornamentation shows both in style and in treatment the hand metal-worker rather than that of the painter, though the strict profile and general ar ment recalls the portrait paintings of Piero della Francesca, Ghirlandaio, Botticell others of that kind. The Burgundian head-dress was in fashion in Italy between the 1440–1450, so that the print antedates the year 1460, given by Vasari as that of Finigu invention.

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PLATE I.—THE MASTER OF THE BERLIN PROFILE

(ACTIVE *c.* 1440–1450).

"PORTRAIT OF A LADY." ENGRAVING. (Reduced.)

(*From the print in the Berlin Kupferstich Kabinett.*)

PLATE II

THE MASTER OF THE PLAYING CARD

(Active 1440–1460.)

ONE of the earliest German masters of engraving active between the years
Master of the Playing Cards," is believed to have been a native of soutl
but, on account of the types of his figures, connected with the School of
Stephan Lochner in particular. His technique is as different from that
Italian engravers of the period as his conception of subject treatment.
naïve charm and a careful concern for realism, which shows itself to th
in the series of playing cards from which he takes his designation. Here
often an unusual gracefulness, and the emblems, flowers, birds, wild men
show both a keen appreciation of the facts of nature and their humorous

Technically there is some affinity with the "fine manner" (see pp. 3
Italian engravers, but it is used with an eye on accuracy of representing
and not merely as a decoration or technical convention taken over fron
craft. This craftsman appears rather to have been a painter or illumina
metal-worker.

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PLATE II.—THE MASTER OF THE PLAYING CARDS (ACTIVE 1440–1460).
"BLUMENDAME." ENGRAVING. (Original Size.)
(From "Geschichte . . . des deutschen . . . Kupferstich's im XV. Jahrhundert," by Max Lehrs.)

PLATE III

THE MASTER OF THE LARGER VIENNA PASSION

(Early Florentine " fine manner " Engravings—*c.* 1450–1480.)

The Madonna enthroned between SS. Theodore and Catherine : The Annunciation above

THIS print has been included for purposes of comparison with the work of the earlier German Master of the Playing Cards. Technically there is a similar method of shading, but here the shading, the " fine manner," is seen to be purely the goldsmith-engraver's device of making the design (which on metal is unrelieved by colour) stand out from the surface. The light appears to come sometimes—and generally—from the left, but there are so many exceptions that they hardly prove a rule. In the little " Queen " from The Master of the Playing Cards pack the shading is strictly logical. On the other hand, this Italian print represents a decorative all-over design, a symmetrical and carefully balanced composition, and may thus stand as a symbol of the difference between the Latin and the Teutonic conception of design in art.

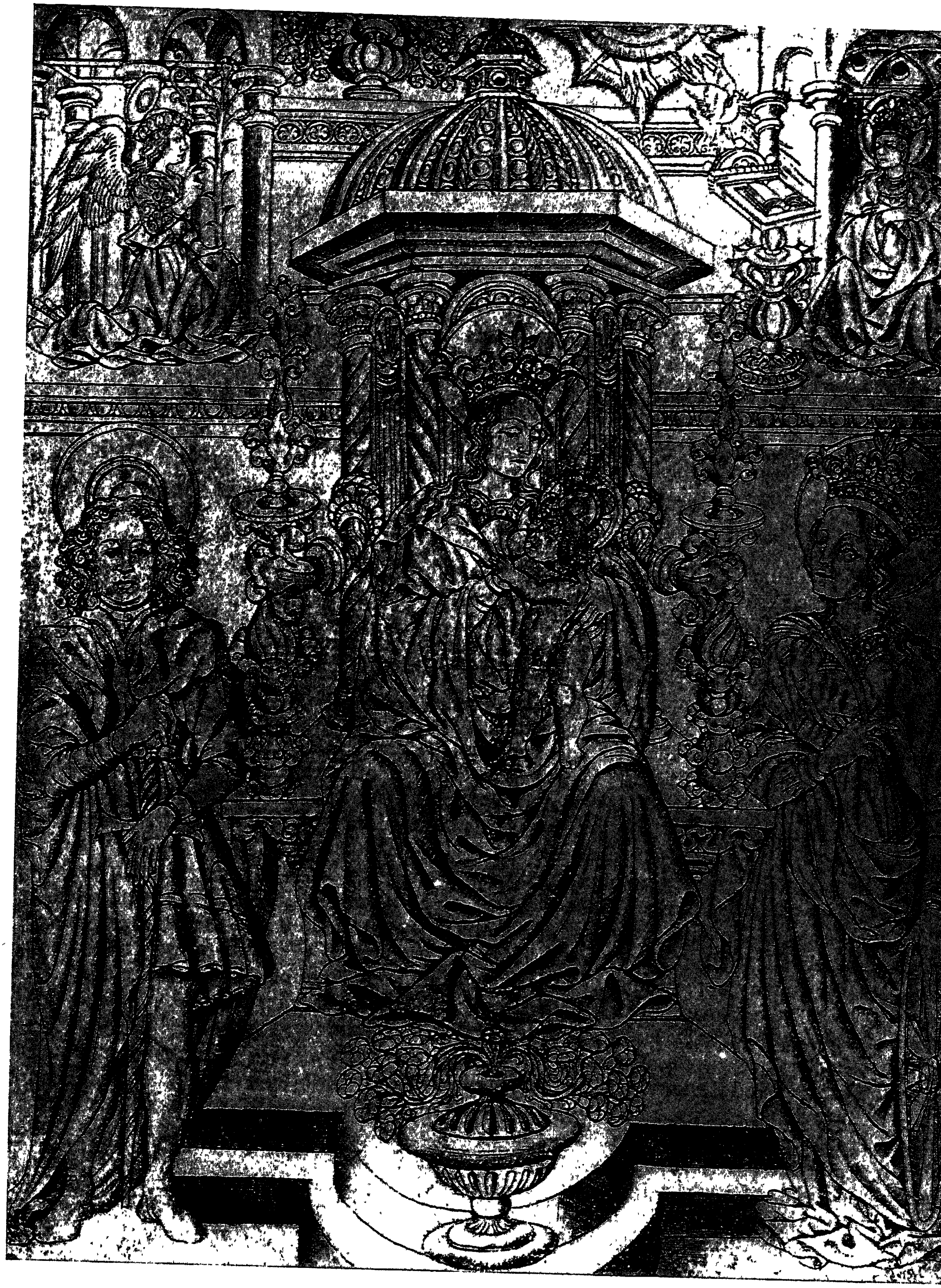


PLATE III.—THE MASTER OF THE LARGER VIENNA PASSION (*c.* 1450–1480).
"THE MADONNA ENTHRONED." ENGRAVING. (Reduced.)
(Between SS. Theodore and Catherine; the Annunciation above.)

PLATES IV AND V

THE MASTER E. S.

(Active *c.* 1452–1466.)

THIS craftsman, called the "MASTER E. S. of 1466," from the initials and date on s engravings, is of considerable importance. He, too, is supposed to have been a from Upper Germany (Alsace), and the dates 1466 or 1467 are believed to indica rather than the beginning of his career. He was a fairly prolific worker, since hundred prints* are ascribed to him. His range of subject-matter is wide, an apart from Madonnas, saints, and other Biblical subjects, love scenes, playing ca of ornaments, coats of arms, alphabets—in fact, the range of engraving which be ficant in the hands of a Dürer. His types have some resemblance to those of Rog Weyden, but there is a fibre of kindliness, humanity, and even humour in his wo noticeably absent from Rogier's conceptions. There are, apart from his most and most famous work, the large "Madonna of Einsiedeln" (there were a "sma "smallest" also), delightful religious and secular subjects—*e.g.* "Samson in the Lap (see Illustration), a "Lute Player," a loving couple, "The Kiss"—also character such as the smiling "St. Eligius," all giving evidence of his sympathetic and vi in his subject-matter.

His greatest importance, however, as regards the evolution of the craft, is his and its appreciation on the other side of the Alps. His method of laying the tentative "scratching," but careful and systematic cutting. Some of his engraving manifestly for colouring, have open contour lines.† In others he hatches with care lines, cross-hatches systematically, and allows the cut line to tail off into dots or shading requires it. Moreover, he is the first to pay attention to the textures o Incidentally we may note in many of the early small engravings of the period t a perspective from above: the artist looking down on the sheet on his desk re scene as if he were actually looking *down* upon it.

The Master E. S. is the first engraver whose works were widely copied or a only in Germany and the north, but in Spain and in Italy by the School of Finigue

Our illustration (see pp. 42 and 43), the seated St. Paul, is an interesting exa fact, since he appears, converted into the Prophet Amos, amongst the set of Prophets ascribed to this Italian School. For this purpose the head of the saint, and the drapery of his gown were copied more or less faithfully; his hands v refined from their bony Gothic structure, and relieved of the big sword, for wh was substituted. The feet were shod in elaborate sandals, and the simple mo

* Herr Max Geisberg, rejecting an estimate of over one thousand, estimates their number at five h *Collector's Quarterly*, vol. 9, p. 218.

† A "Man of Sorrows," in the British Museum, carefully coloured, and making the streaming bloo typical of this open line with very little hatching.

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PLATE IV.—THE MASTER E. S.

(ACTIVE *c.* 1452–1460).

"SAMSON AND DELILAH." (Original size.)

(*From Lehrs' Geschichte.*)



EARLY ITALIAN ENGRAVING. MIDDLE XVTH CENTURY.
"THE PROPHET AMOS."

was converted into an elaborately carved Florentine throne. The result of this adaptation is a more theatrical * than ecclesiastical impressiveness.

A curious problem is why an engraver capable of all these quite considerable alterations and "improvements" should not have preferred to invent the whole design, for the awkward "Gothic" pose is oddly at variance with the Florentine elegance.

* Professor A. M. Hind, in his *Short History of Engraving*, says of this set of Prophets and Sibyls: "In their theatrical costume they seem to be an illustration of some *Sacra Rappresentazione* of the "Annunciation," and verses below each print correspond closely to such a play by Feo Belcari, of which the first editions, though undated, must go back as early as 1480."

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PLATE V.—THE MASTER E. S

(ACTIVE *c.* 1452–1460).

"ST. PAUL, SEATED." ENGRAVING. (Original Size.)

(*From the print in the British Museum.*)

PLATE VI

SCHOOL OF FINIGUERRA

(Florentine, *c.* 1475.)

The Procession to Calvary

THIS example of early Italian engraving is of interest from several points of view. It sh an unsophisticated design and a simple use of the medium. The engraver was obvio concerned with giving a detailed, if panoramic, view of the procession to Calvary from gates of Jerusalem. Note here also the "downward" perspective of the design, which un itself from the bottom in an ascending movement until it reaches appropriately its clima the upper part of the plate. The result is a "pattern" that covers the whole plate consequently acquires a decorative effect, although the aim is manifestly narrative ra than æsthetic. Every incident of the sacred story is recorded, and the individual chara can be distinguished throughout. What, however, makes this print delectable is insignificant looking irrelevance: immediately below the cross on the left is a soldier w shield in the shape of a man's face. This face is done in a manner much more care realistic than the rest; it appears to be looking at the spectator. One can, I think, be ce that it is the self-portrait of the engraver; a surmise which is strengthened by the fact in the copy of this print—print and copy being unique—the copyist has deliberately al and, incidentally, spoilt the face.

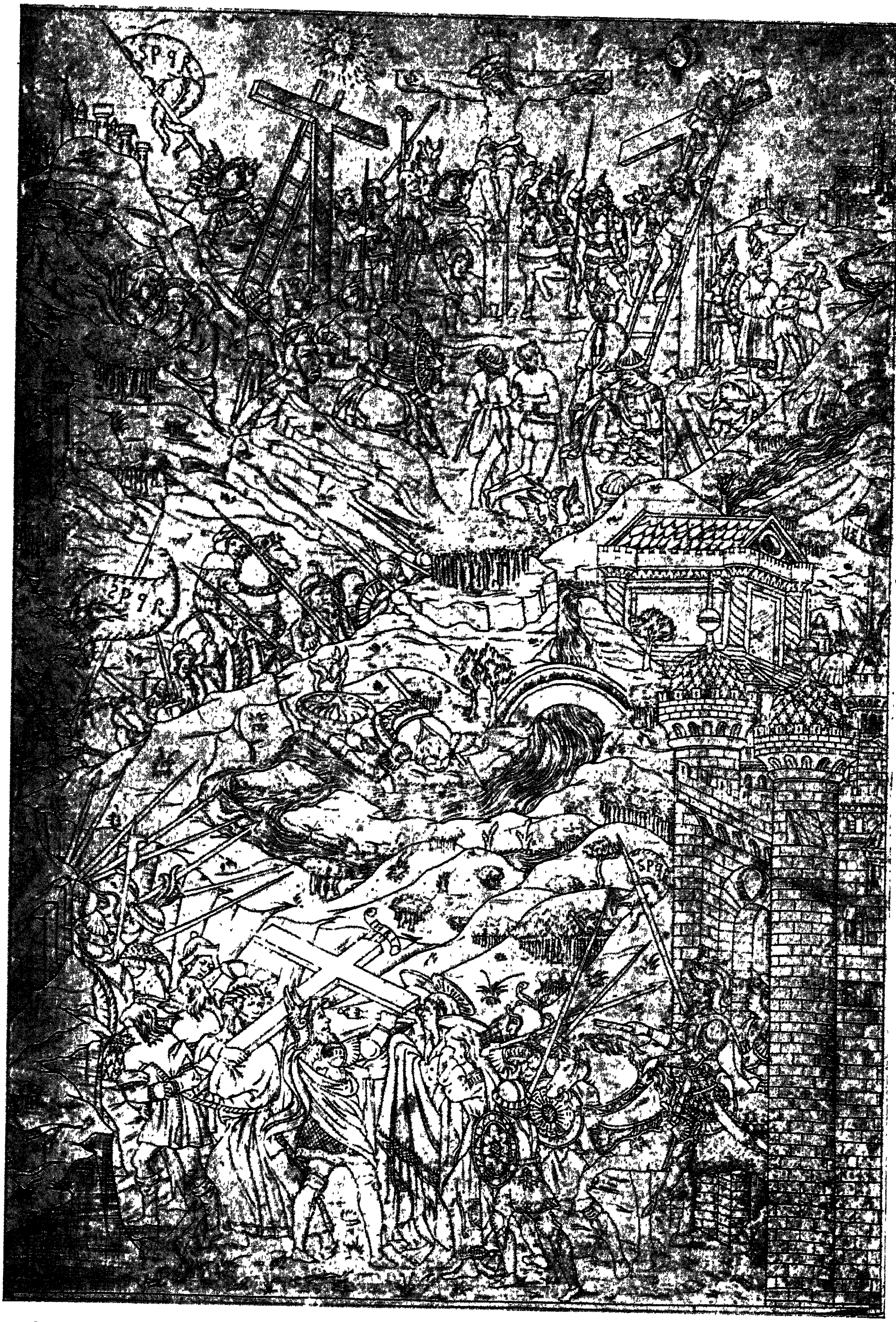


PLATE VI.—SCHOOL OF FINIGUERRA (FLORENTINE, *c.* 1475).
"THE PROCESSION TO CALVARY." ENGRAVING. (Reduced.)
(*From the print in the British Museum.*)

PLATE VII

ANTONIO POLLAIUOLO

(1432 [?]–1498.)

The Battle of Naked Men

THE prints in the early Italian or, more precisely, Florentine *fine* manner are preponderantly decorative in intention and design. They comprise, amongst other things, the series of Sibyls and Prophets already mentioned, certain illustrations to Dante's *Inferno*, connected with the School of Botticelli; a Triumph of Bacchus and Ariadne; a collection of roundels known as Otto Prints, and probably intended as patterns for metal-work or, in the case of wooden boxes, to be coloured and pasted on; a series illustrating the Triumphs of Petrarch, and others.

Opposed to this *fine* manner is the *broad* manner, but it is to be noted that some of the subjects mentioned above, such as the Sibyls and Prophets, the "Tarocchi" series, were repeated also in the *broad* manner.

This latter substitutes for the hard contour, supported by fine confused shading, very definite lines somewhat resembling the style of an open pen-drawing: that is to say, the contour is supported with parallel hatching, often with a firmer return stroke between the two emphatic parallels.

The most important—in fact, the only important—Florentine master in this or any other engraver's technique, for that matter, is the painter, sculptor, and goldsmith, Antonio Pollaiuolo, although only one single engraving can with certainty be ascribed to him: it is "The Battle of Naked Men."

As in all this painter's art, the desire to represent the naked figure with all its muscles in violent action is evident, and so this print must be regarded rather as a display of knowledge, or a protestation of faith. Its effect is, compared with the engravings so far considered, strikingly virile and powerful, albeit somewhat stiff; the movement, despite of carefully considered dynamics in design, seeming arrested rather than suggested. The treatment of the background, which lends the figures relief, helps to give decorative qualities, and recalls the effect of tapestry, to what is really anatomical design.



PLATE VIII

ANDREA MANTEGNA

(1431–1506.)

Battle of Centaurs and Tritons

NEAREST akin to the Pollaiuolesque manner of Florentine engraving was that done by or under the supervision of the only great Italian master who was himself an executant—Mantegna. Mantegna is one of the Great Artists. As in his paintings, so also in his engravings does he prove himself an intensely masculine personality. The effect of his engravings, like that of his paintings, is monumental, and therefore sculpturesque. This is partly due, so far as his engravings are concerned, to his manner of drawing, but also to the system of engraving which first his engravers took over and which he subsequently developed from that of Pollaiuolo and his School. The strokes of the burin are of unerring precision ; the contour lines flow as easily as if they were drawn with a pencil on ivory instead of being ploughed through the metal with a graver. Moreover, where the broad manner Florentines, and even Pollaiuolo himself, were overwhelmed by the medium, as were the craftsmen who first copied his designs, Mantegna has mastered it. In addition Mantegna was an artist of a different calibre. His emotions were strong : he does not pretend to them like Pollaiuolo with a kind of muscular frenzy. In the passionate and dramatic (horizontal) " entombment " in the " Battle of Centaurs and Tritons," here illustrated,* one can see how his emotions have undergone an intellectual discipline, how violent actions have been " broken " by his æsthetic will.

Technically Mantegna continues a convention he had begun in painting—namely, the turning of graphic design into feigned sculpture. His prints—but in particular this lovely double-sheet engraving of the " Battle "—recall a bas-relief. This, it will be seen, is due to the darkening of certain contour lines and his peculiar system of shading. But if such qualities are germane to the goldsmith's process of engraving, the extraordinary beauty of his contours, considered both as drawn and engraved lines, are his own.

No other engraver, either in Italy or elsewhere, is comparable with the Paduan master for the æsthetic grandeur of his invention—not even Dürer.

* The composition is said to be derived from a description of the " Fish-eaters " in an Italian translation of Diodorus Siculus' *Bibliothēkē*, published at Bologna in 1472.



PLATE VIII.—ANDREA MANTEGNA (1431–1506.)
"BATTLE OF CENTAURS AND TRITONS." ENGRAVING. (Greatly Reduced.)
(From the print in the British Museum.)

PLATE IX

MARTIN SCHONGAUER

(After 1445–1491.)

A GERMAN engraver, whose work had widespread international importance, is a pupi the Master E. S.* (see p. 40), and the master of Albrecht Dürer—Martin Schongauer. B it is supposed, after 1445, in Kolmar in Alsace, as the son of an Augsburg goldsmith matriculated at Leipzig University in 1465. Evidently intended for a learned career acquired his craftsmanship as an engraver from his father, and his knowledge of pain under the influence of Rogier van der Weyden. He thus, contrary to his German predeces approaches his task as an engraver from the point of view of a painter, and, moreover, man with a learned education. The difference is noticeable. Whilst with the earlier engra the quality of the design was, as it were, determined by the material into which it was with Schongauer it depends on his ideas as pictorial artist. Schongauer's prints are in nature of engraved pictures. He shares with all his German and Flemish fellow-ar a delight in the human aspect of art when the Italians prefer its formal qualities; but wi his predecessors were struggling, not only with the material, but as artisans with the Go logic of design, he has already a knowledge of the Renaissance spirit. This shows itse the more pictorial conception of his compositions, in which the background of the pap felt as space; in the keener observation of actualities—that is to say, in a direct study f nature. Only in temperament does he remain mediæval—that is to say, fanciful and

One of his earliest prints, "The Temptation of St. Anthony," was, Vasari tells us, adm and copied by the young Michelangelo. Here the design, in spite of the mediæval and treatment of the subject, is a free-floating composition in space with even a kind of circ rhythm; and in the details of the satanic monsters he displays his keen knowledge of facts of natural history.

A similar combination of pictorial design, albeit more ornate in execution, with medi *naïveté* and modern scientific interest, is to be noticed in one of his most charming positions, the likewise early "Flight into Egypt." Here Schongauer seems to have the sake of historical accuracy, changed the more familiar cherry tree of the legend an exotic palm.

In his largest and most ambitious plate, "Christ bearing His Cross," he has devel into a truly pictorial engraver, so "modern" in feeling that both Dürer and Raphael ada the design to their purposes. What is of particular interest is the attention given by hi naturalistic detail without a really consistent rendering of actualities. The two arms o cross, for example, show a careful representation of the grain of the wood, the long differing in that respect from the short one, but the edges of the wood are unnaturally and ruler-drawn. Again, the anatomy of many of the figures—or, rather, its rendering— not bear too careful an analysis; yet in some of the bare parts of the body—*e.g.* the feet of Ch the legs of the man who is flogging Him, the bare backs of the two thieves in the distan there is evidence of acute observation and meticulous rendering of detail, and everyw there is an attempt at vivid characterization. Notice the Jew boy on the right, for insta

In some of his later compositions—for example, the "Noli me tangere"—Schonga searching for more suavity and grace leads only to weakness and vapidity. But in add to the others mentioned, in his "Annunciation," his crowded but impressive "Deat the Virgin," which inspired Rembrandt, his "St. Martin" and "St. Michael," his h decorative engravings of coats of arms with supporters, his fabulous animal study, " Griffin," his ornamental work, notably his large Censer, he clearly reaches a level very that of his greatest follower, Dürer.

* Max Geisberg: "The Master E. S.," *Print Collector's Quarterly*, vol. 9, p. 230.



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PLATE X

THE MASTER OF THE AMSTERDAM CABINET

(About 1480.)

IN the history of art in general, and in that of print-making in particular, there emerge fr their environment every now and again figures that do not seem to fit in with their conte poraries, either by reason of their vision or their technique. "The Master of the Amsterd Cabinet," also known as "The Master of 1480" or of "The Housebook," so called after Mediæval Housebook preserved at Wolfegg, is one of the latter. He is believed to ha been an artist from Suabia or the Middle Rhine, and was active during the last quarter of fifteenth century.

Whilst most of the craftsmen hitherto considered seem to have been very much in earn striving to do their best with their burin as honest tradesmen, "The Master of the Hou book" seems rather to have produced his prints mainly to please himself and to have u a technique of his own invention, and which was not calculated to permit of any large num of impressions. It has therefore been suggested that he worked entirely for connoisseu capable of appreciating not only his æsthetically refined inventions—*e.g.* "Solomon's Idc try," "Aristotle and Phyllis," "Lovers on Horseback," etc.—but also his extraordin technique. This consists of a method of fine scratchings, something after the style of Italian "fine manner" or of drypoint. Close examination of his contour lines, howe leaves one in doubt whether this explanation can be the right one. His landscape backgrou in the "Stag-hunt" anticipates the effect of later etchings, such as Hirschvogel's.

However that may be, he is a master with *esprit* and humour. Compare his "St. Geo slaying the Dragon"—and his "Scratching Dog" looks both in technique and spontan entirely modern.

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PLATE X.—THE MASTER OF THE AMSTERDAM CABINET

(About 1480).

"ST. GEORGE SLAYING THE DRAGON." ENGRAVING. (Original Size.)

(*From the print in the British Museum.*)

PLATE XI

JACOPO DE' BARBARI

(1450–1516.)

ANOTHER of the puzzling figures in the history of engraving is Jacopo de' Barbari. his origin is uncertain : he belongs, it seems, to Venice, but he travelled in Germany an Netherlands, in which countries he was known as Jacob Walch. Thus this Jacob o Barbarians or this Welch—*i.e.* "Foreign"—Jacob was either an Italianized German Germanized Italian. As a painter he is uncertain and mainly remarkable as the auth a finely painted still-life (now in Munich), which is also the earliest pure still-life pai known. In addition he was a woodcutter famous on account of an enormous bird's-eye of Venice. His engravings, however, seen amongst those of his contemporaries, strik entirely new note. Or, to be more precise, a certain number of them suggest a technique different from that of other engravers, whether Italian or German, of the time. He have been a thinker as well as an artist, for Dürer, who was twenty years his ju had—at one time at least—a great opinion of him and his theory of human proportions coveted the possession of one of Barbari's sketch-books. Some of Barbari's plates show he was acquainted with Mantegna's and with Schongauer's methods; compare respect "The Presentation in the Temple" and the "Triton and Nereid." The puzzle, howev the sequence of his evolution. His most characteristic plates show a fluid, sweeping, graphic but determined and controlled line culminating in his masterpiece, the large "S fice to Priapus," here illustrated. Other plates are done in a very different style, su the weak and fumbling "Eve" or "Sleeping Woman"—supposed to be his last work—c laboriously shaded "St. Sebastian," the equally elaborate but wooden "Pegasus," an essay in a technique of "flicks," "The Centaur pursued by Dragons," which has affi with some other Venetian work of the period (see Plate XXV.).

It is, however, the significant, long, sweeping line technique in the draperies which s Barbari as an original engraver from whom even a Dürer might learn. Owing to hi certain draughtsmanship only the large (not the small) "Sacrifice to Priapus" stand as an achievement of the first rank.

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PLATE XI.—JACOPO DE' BARBARI (1450–1516).
"SACRIFICE TO PRIAPUS." ENGRAVING. (Original Size.)
(From the print in the British Museum.)

Plate XII

LEONARDO DA VINCI [?]

(1452–1519.)

No engravings can be definitely ascribed to Leonardo da Vinci's own hand. There are, however, two profiles of young women which manifestly belong to his circle, and of which one, though not a masterpiece, has the peculiarities of Leonardo's methods of shading much more pronounced than the other one—which is here illustrated because, in Professor A. M. Hind's words, "it is at least conceivable that the plate may be by Leonardo himself." If so, the slipped stroke at the top of the forehead might indicate that the little plate was perhaps a first—and last (?)—attempt of the master's. In our collection of reproductions here, however, it is useful for comparison with the "Berlin Profile" (see Plate I.): it shows the difference between the painter's and the metal-worker's approach to the craft.

HYDERABAD (DN)



PLATE XII.—LEONARDO DA VINCI [?] (1452–1519).
"PROFILE OF A YOUNG WOMAN." ENGRAVING. (Original Size.)
(From the print in the British Museum.)

PLATE XIII

DANIEL HOPFER

(Active at Augsburg between 1493 and 1536.)

AMONGST Dürer's later prints are a number of etchings pointing to the fact that he had become interested in a process which had then recently been invented, if not actually in Nuremberg, at least in the neighbouring and rival city of Augsburg. The invention is ascribed to Daniel Hopfer of Kaufbeuren, who settled in Augsburg about the year 1493, and where he was active until after 1536. He and his sons were mentioned as "Inventores der Calcographij," and Daniel's merits in respect of the "Erfindung der Kupferstecher Kunst" (the invention of engraving, which must here refer to etching) in the patent of nobility granted to his grandson Georg. Daniel Hopfer was an armourer, and a targe of his with etched ornament and the date 1536 is preserved in the Royal Armoury at Madrid. By deductive reasoning it has been found that an etched portrait of Kunz von der Rosen, the buffoon of Emperor Maximilian, must have been made during the first decade of the sixteenth century; but others are supposed to be even earlier, though the first dated plate of his is of 1522—that is to say, seven years later than the first dated etching known, which is by Urs Graf, a Swiss goldsmith, painter, woodcutter, and engraver.

Daniel Hopfer's etchings are of interest not so much on account of their artistic merits—he was not a good enough draughtsman—nor on account of their originality, for in common with most of his fellows he used the inventions of Italian and German artists without compunction, but because they clearly show that etching was first exploited as a time-saving device: it gave less trouble and took less time than either woodcutting or metal-engraving. In this spirit he etched a large number of designs for church and domestic furniture, for wall and ceiling decoration, also for arms. His output, however, also includes portraits of contemporaries, figures, and scenes from the Old and the New Testament, from mythology, legend, and history. These illustrations are often accompanied by a fairly full written text, also produced by etching, a device which does not seem to have commended itself to many etchers, though the text possesses distinctly decorative qualities and manifest typographical convenience.

In spite of his obvious deficiencies his etchings are spirited and often effective—for example, his "Christ on the Cross between the Two Thieves," and "Christ on the Cross between Mary and John," in both of which the Virgin's body is actually pierced by a sword. Many of his religious etchings, especially the illustrations for the "Proverbs," appear to be in the nature of popular propaganda: one is distinctly an "Anti-Profiteer" cartoon. Another etching, "Bolikana and Marcolfus," suggests the spirit of a Gillray. Like the rest of the upper German artists, Hopfer was pro-Lutheran. He etched a portrait of Luther in 1523 with some success. His most artistically satisfying portrait and etching is the well-known "Kunz von der Rosen." The portrait here illustrated shows his frank, spirited, and, as it were, journalistic use of the new medium. It represents a personage of then topical interest: a nephew of Pius III., who probably accompanied his uncle on the occasion when this well-intentioned Pope attended the Diet of Augsburg in 1530.

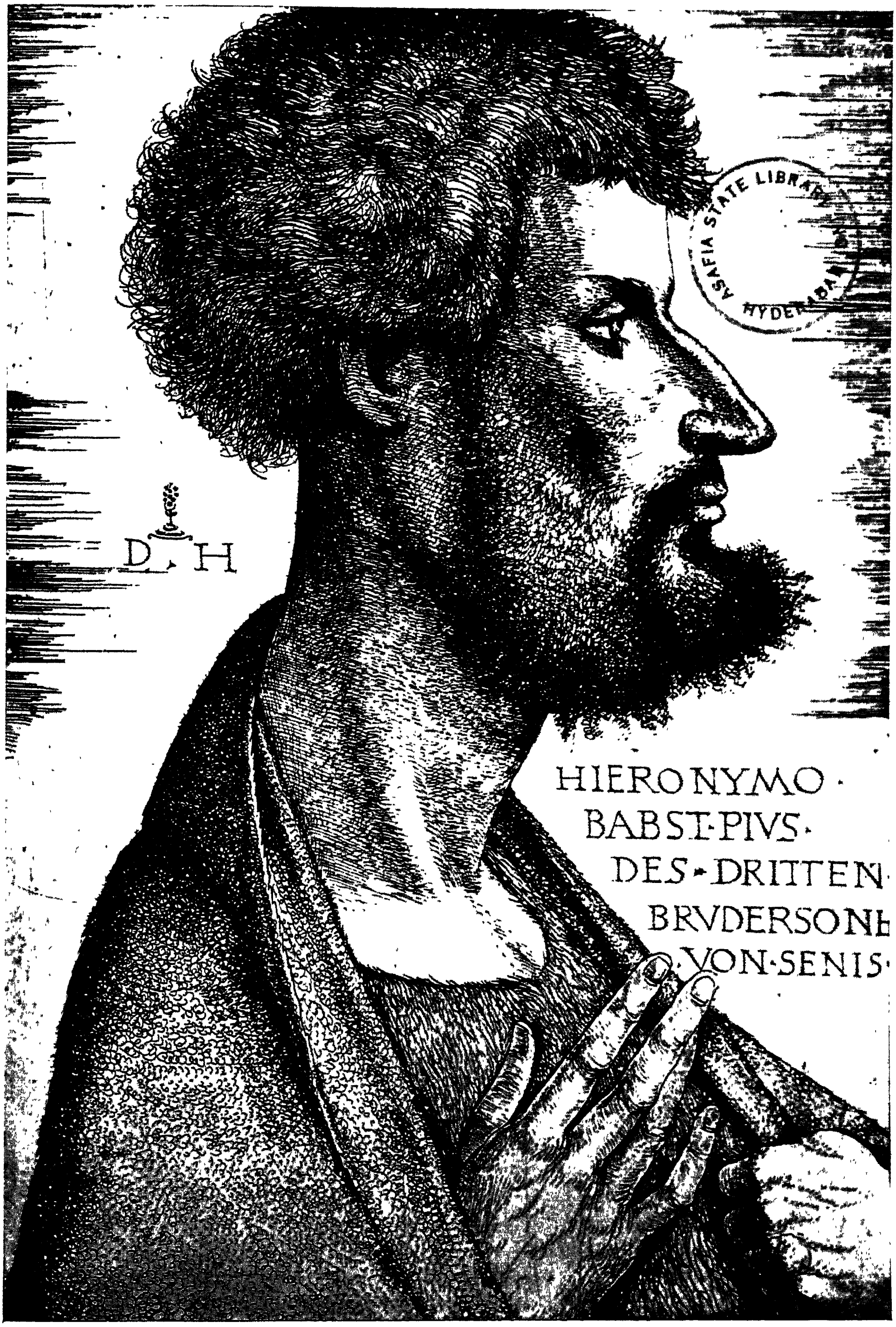


PLATE XIII.—DANIEL HOPFER (ACTIVE 1493–1536).
"PORTRAIT OF HIERONYMUS." ETCHING.
(*From the etching in the British Museum.*)

PLATES XIV–XVI

ALBRECHT DÜRER

(1471–1528.)

IN Dürer's engraved work the achievements of his predecessors culminate and those of his successors have their roots. Just as Dürer learnt from the Master E. S., from the Master of the Amsterdam Cabinet, from Martin Schongauer, from Pollaiuolo, Mantegna, and Jacopo de' Barbari, so he in his turn influenced directly or indirectly practically every serious engraver on both sides of the Alps, since his engravings disseminated his ideas, and more particularly his technique, far and wide. His great *international* influence—unique, apart from Holbein, in the history of German art—is accounted for by the fact that he was himself international both racially and mentally. His father, a goldsmith, was a Hungarian who in his youth had sojourned in the Netherlands "with the Great Artists." Nuremberg, his native city, was itself, owing to its commercial relations, an international centre, and one of the first to be affected with the spirit not only of the Reformation, but of international Humanism. Dürer's godfather was Anton Koburger, the famous printer and bookseller. From his earliest childhood, therefore, he came in contact with the men who stood in the centre of the great intellectual movements of his time.

It was owing to his own desire that he changed over from the goldsmith's trade, to which he was apprenticed, to that of the painter. He thus brought a dual, nay, a triple vision into his art: the metal-worker's, the painter's, and the philosopher's, for Dürer was always what is called in German a "Grübler," a brooder, who never produced a single thing, whether in painting, in woodcut, or in metal-engraving, "for art's sake"—in other words, without other significance. And in consequence we cannot, even to-day, regard his work from the æsthetical point of view only—none of his paintings, and certainly none of his prints, are as good to look *at* as they are to look *into*; but also—and this is perhaps the more important—one cannot take in his meanings without marvelling at the astounding efficiency of his means. In this respect his engravings exceed his woodcuts in significance, for it is in the former that he gives himself, his whole self, and almost nothing but himself. This "almost nothing" needs qualification. Dürer is not so entirely original as he seems. He speaks the formal language of his German compatriots: the step from Schongauer to Dürer is actually a degree, and not a fresh beginning. Even in subject-matter there is—with perhaps one single exception, the "Melancolia"—nothing that is essentially new in idea, no type of design that has not been treated by his predecessors. Dürer is still mediæval in form; he is "modern" in the philosophic temper of his design and in the technical excellence of his engraved line, which proceeds from the tentative character of an open drawing to the highly-organized linear system which aims at a fully pictural effect. He speculated and wrote much about abstract matters. "Welches durch die Geometria sein Ding beweist und die gründlichen Wahrheiten anzeigt, dem soll alle welt glauben" (what can be proved by geometry and can demonstrate basic truths the whole world ought to believe), he says, knowing nought of Einstein. On the other hand, however, he founded his whole art upon the careful observation of nature. "Denn wahrhaftig steckt die Kunst in der Natur, wer sie heraus kann reissen der hat sie . . ." (For truly art is stuck inside nature; he who can draw it out has it. The literalness of his translation preserves the full flavour of the original, for *stecken* and "stick" is the same word, and connotes not only a concealment, but also a close adhesion, and the German *reissen* has the same double meaning as the English "draw.")

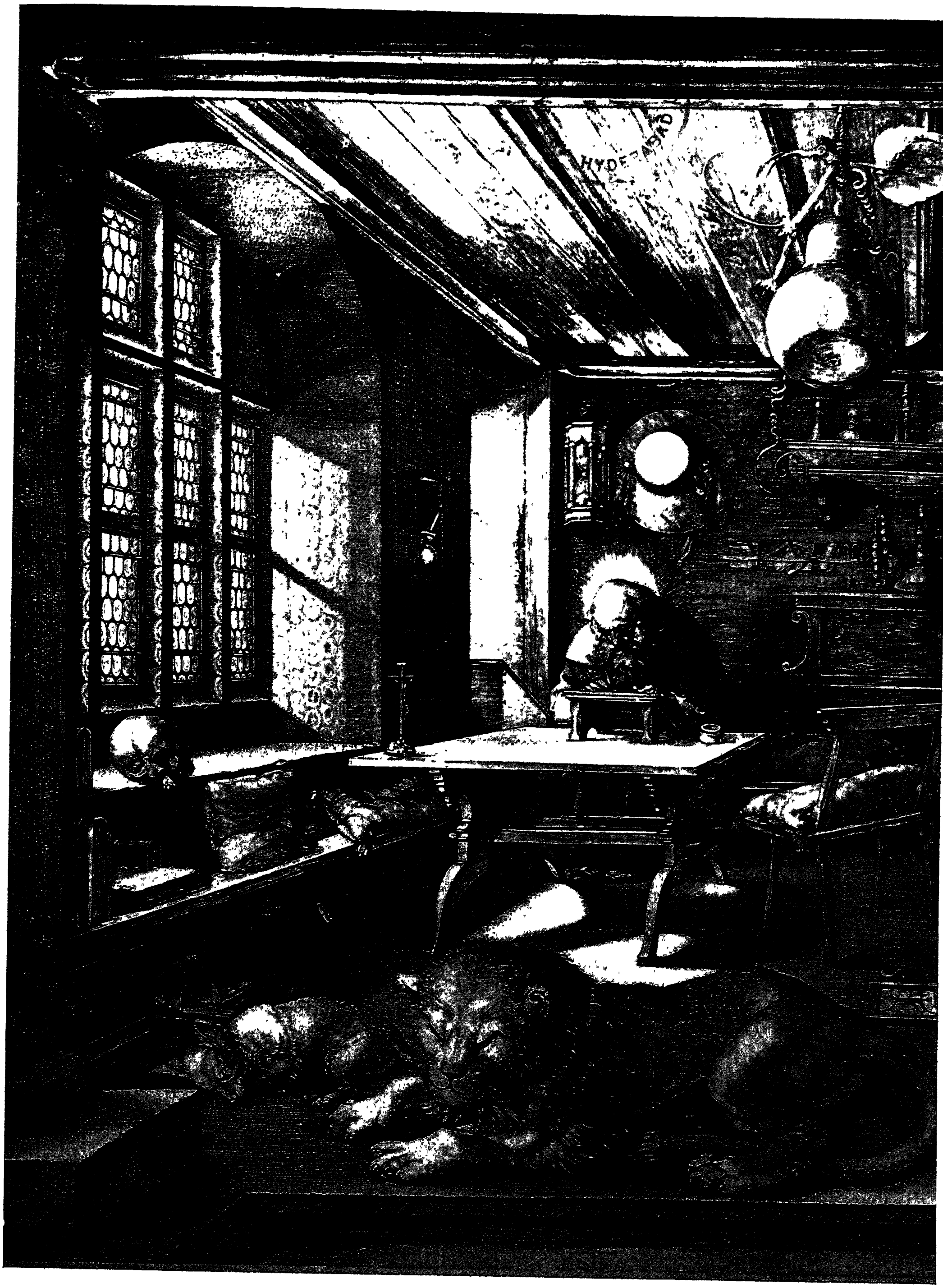


PLATE XIV.—ALBRECHT DÜRER (1471–1528).
"ST. JEROME IN HIS STUDY." ENGRAVING. (Reduced.)
(*From the print in the British Museum.*)

The general admiration for his engravings, which commenced when they were first seen and has lasted to this day, is based upon the conscientiousness and skill with which he "draws" nature as it were into art. His "nature," however, is not only the outward appearance of things, but their inner—*i.e.* human—significance, which he tries to render, and for the most part succeeds in rendering through careful observance of outward facts. Dürer is literal and literary, even when his imagination soars into the symbolic. He never hints or suggests: he states, and states explicitly and circumstantially and in meticulous detail not because he cannot do otherwise (there are amongst his drawings some, such as the "Memento Mei"—a figure of death on a worn-out horse—which are full of suggestion, without an attempt at finish), but because he regards finish rather than suggestion the aim of art the duty of artists. For such reasons one could hardly analyse a single print of his without expanding the analysis into an essay, much less his engraved work without making a volume of the analyses. This is because he is, as we have said, both literal and literary. Amongst his engraved prints there are even fewer designs that can be enjoyed as such only, than among his woodcuts, where, for example, the "St. Christopher" offers, apart from its subject, pure æsthetic pleasure. Dürer is never openly "decorative"; that quality, in so far as it exists at all, occasionally happens, as, for example, in the early "Nemesis," also known as "The Great Fortune," or in the late "St. Anthony," and possibly in a number of the designs of the engraved "Passion" series, which, however, is so highly wrought, so pictorial in its aim that the linear or calligraphic beauty of the design is overlaid with tone. More successful in the decorative sense are several of his emblematic compositions, such as his "Coat of Arms with the Cock," and especially the "Coat of Arms of Death." Even in such things one admires the design as such rather less than the wonderful drawing, the certainty and discipline of the engraved lines, the skill with which the textures are rendered. Dürer's work then, is æsthetically deficient: some of his followers, notably the Behams, did better than he in this sense. On the other hand, no one, until Rembrandt, invested his work with so much humanity and philosophic depth as he. Not without justification have the following engravings always been regarded as his masterpieces: "The Knight, Death, and Devil" of 1513, often interpreted as a Lutheran "Battle Song"—the "Feste Burg" being visible on the height; the "Melancolia" and the "St. Jerome in His Study" of 1514, these two being regarded as symbolic of the despondency of scepticism and the contentment of faith.

To these might be added "The Prodigal Son," and to a lesser degree the too formal "Adam and Eve," both of 1504—the latter, significantly, the only fully signed print; the small "St. Christopher," facing right, of 1521: amongst the earlier engravings, "The Coat of Arms of Death," "The Great Fortune."

Dürer also produced drypoints and etchings. Amongst the former the most successful the "St. Jerome" in the wonderful first state, belonging to the British Museum; among the latter, "The Cannon." Neither in drypoint nor in etching, however, was he able to express himself as he wished, the former probably because it does not permit of that absolute certainty and control which a mind like his demanded; the latter because the invention was at that time in its infancy, and belonged more to the workshop of the armourer than to that of the goldsmith-engraver. Nevertheless "The Turkish Cannon," a print with then enormous topical and political interest, is also one of his best designs.

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1512



PLATE XV.—ALBRECHT DÜRER (1471–1528).
"ST. JEROME." A DRYPOINT, FIRST STATE. (Reduced.)
(*From the print in the British Museum.*)

(2,428)

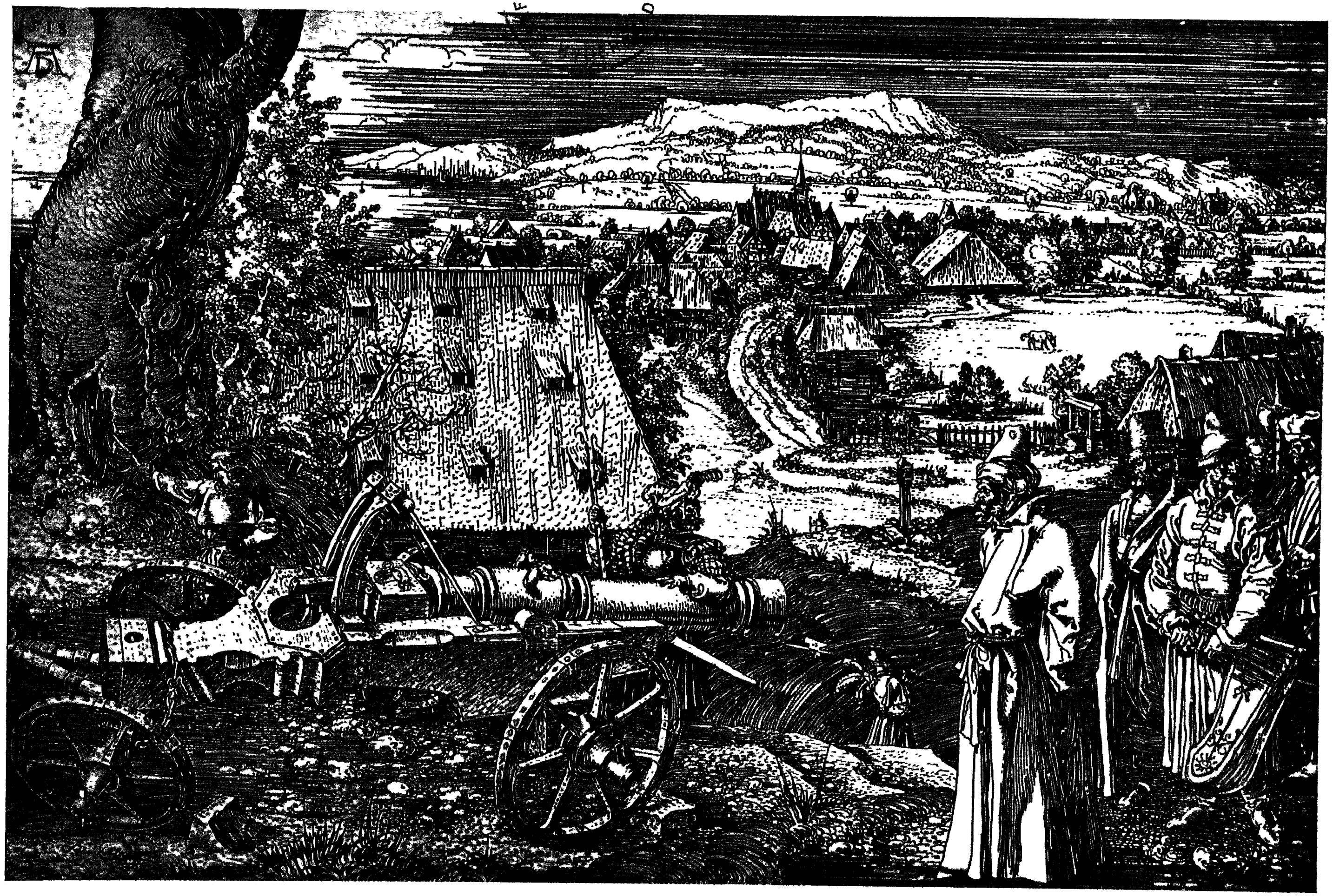


PLATE XVI.—ALBRECHT DÜRER (1471–1528)

PLATE XVII

CRISTOFANO ROBETTA

(1462–1522.)

THE Italian engravers of this period are far less capable as draughtsmen, and, as a rule, much more careless, and even skill-less, than their fellows on the other side of the Alps. As a result much of their work consists of more or less successful composite designs, the elements of which were freely copied or adapted either from drawings of their own painters or from engravings of Dürer or other German and Netherlandish masters. Nevertheless, if one is willing to accept such methods and overlook the deficiencies, it is possible to derive considerable pleasure from the decorativeness of their general design and the ingenuity of its composition. Amongst such craftsmen may be mentioned Cristofano Robetta of Florence, who worked after Filippo Lippi, Botticelli, and Pollaiuolo, and adapted motives from Schongauer and Dürer. One of his most attractive prints is the "Ceres," here reproduced, which illustrates his style. Little is known of his life except that he was a member of a "pic-nic" society named La Compagnia del Pajuola, to which, amongst others, Andrea del Sarto also belonged.

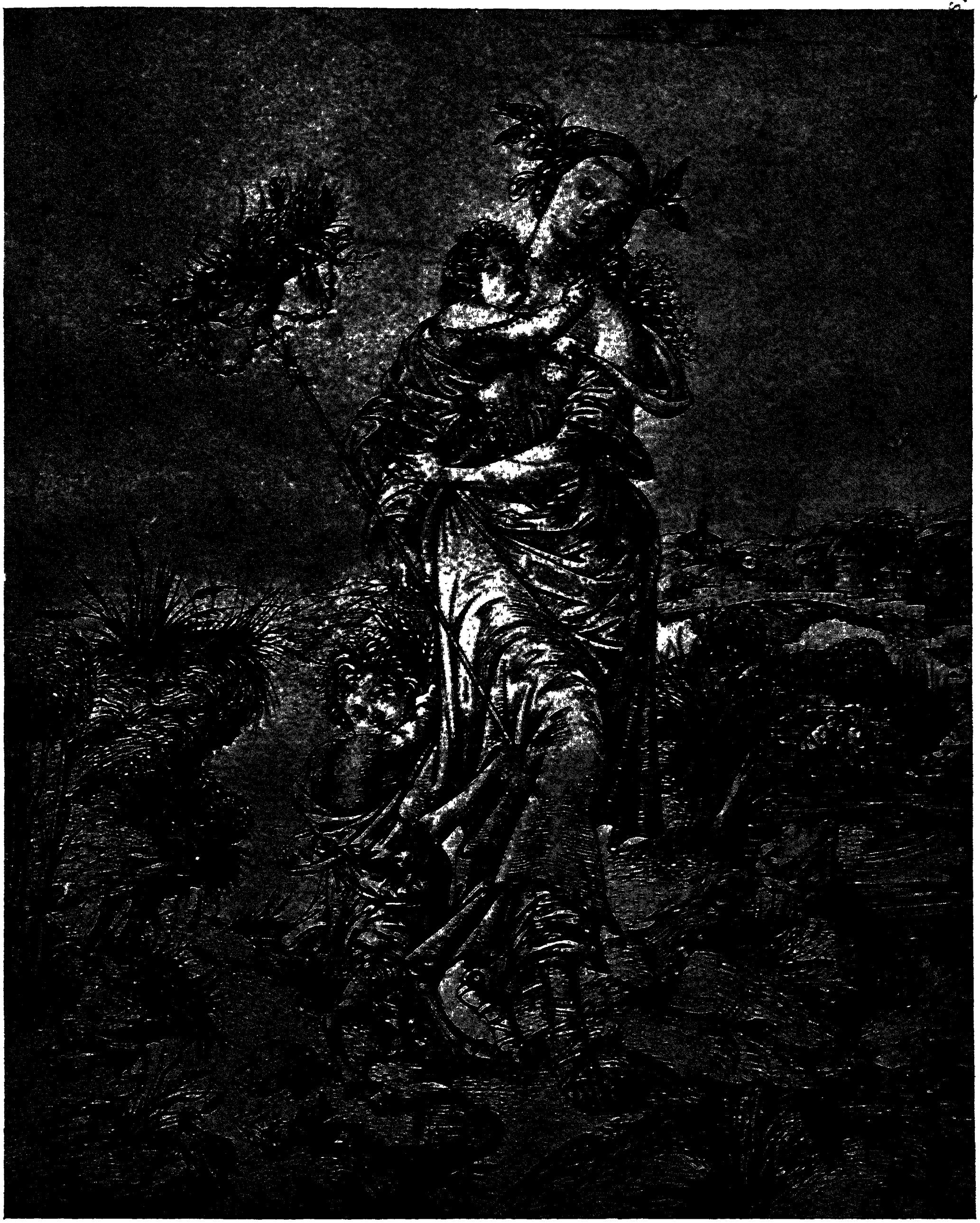


PLATE XVII.—CRISTOFANO ROBETTA (1462–1522).
"CERES." ENGRAVING. (Reduced.)
(From the print in the British Museum.)

PLATE XVIII

BENEDETTO MONTAGNA

(*c.* 1470–1535.)

DÜRER's genius, rapidly made known on both sides of the Alps through his prints, caused even artists of his own generation to adopt or to adapt his methods. The engravings of Benedetto Montagna are a case in point. Benedetto, the son and pupil of the more famous and more talented painter Bartolommeo Montagna, produced a number of engravings of varying merit and style. The engraving here reproduced shows his adoption of the Venetian manner as regards design and of Dürer's as regards engraving, the figure being in the style of the Venetian Marco Basaiti and the landscape in that of the German engraver, whom he copied more closely in a "Sacrifice of Abraham" and a "Naked Man with Arrow." This St. Jerome print, however, is further interesting owing to a new device of engraving which Dürer had not practised: it consists in softening the harshness of the engraved line by substituting dots—as may be seen, for example, in the shading of the chest and figure of the saint. This stippling became a characteristic of the Venetian School.

Benedetto is interesting as an artist on account of his attempt to render psychological expression, as may be seen here in the figure of the saint and also in other technically inferior prints, such as the "St. Benedict instructing his Order."



PLATE XVIII. BENEDETTO MONTAGNA (*c.* 1470–1535).
"ST. BENEDICT." ENGRAVING. (Reduced.)
(*From the print in the British Museum.*)

PLATES XIX AND XX

ALBRECHT ALTDORFER

(Before 1480–1538.)

ALBRECHT ALTDORFER was the eldest and the most typically German of the "Little Masters"—so called because of the small-sized, highly finished engravings they made. He was, if not a pupil, at all events a follower, but by no means an imitator, of Dürer. Born in Ratisbon, where he died, he was active not only as painter, woodcutter, and engraver, but also as architect, town councillor, and burgomaster. He has at least seventy woodcuts and over one hundred engravings to his credit. Not nearly such a good draughtsman as Dürer, his work is nevertheless distinguished by its originality of conception. In particular was he fond of introducing the German fir-wood landscape, thus lending his subjects, whether Biblical or mythological, a German-romantic air. His "Crucifixion," a forest scene dramatically lighted, anticipates Rembrandt. Most original, too, is his "Mercury jumping, gauntleted and armed, into the Sea"; and a charming little "St. Jerome Reading" may well have inspired a nineteenth-century romantic Arnold Bœcklin, whose "Hermit Fiddling" has exactly the same spirit.

What is perhaps his most important engraving is the one here reproduced of "St. Jerome," apparently illustrating a passage in the saint's writings, which says: "I feared the very cell in which I lived. I went alone into the most secret parts of the wilderness." At all events we seem to see the saint hastening, nether-lip foremost, away from a building which may represent the monastery, carrying in one hand the Bible which he was to translate from the Greek, in the other the stone as a symbol of the penances by which he sought to mortify his flesh, and did it to such purpose that his body never wholly recovered. He is followed by his constant companion, the lion. But the whole composition—the sweeping line of the wall, which seems to add speed to his pace, the agonized and determined expression of his face—makes this little print more poignant than even Dürer's conceptions.

His first efforts in etching were probably the two large prints of the Synagogue—an interior and an exterior view; he was officially engaged in the expulsion of the Jews from Ratisbon in 1519. These etchings were followed by a large number of designs for goldsmiths. But his most important and delicate etched works are nine landscapes, of which one is here reproduced. They anticipate the etchings of Augustin Hirschvogel, a native of the not far distant Nuremberg, and Altdorfer's junior by nearly twenty years.

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PLATE XIX.—ALBRECHT ALTDORFER (Before 1480–1538).
"ST. JEROME." ENGRAVING. (Original Size.)
(*From the print in the British Museum.*)

ASAFIA HYDERABAD

(8.458)



PLATE XX.—ALBRECHT ALTDORFER (Before 1480–1538).
"LANDSCAPE." ETCHING. (Reduced.)

PLATE XXI

MASTER I·B·

(Active about 1500.)

A DELIGHTFUL master of Francia's School, practising at the turn of the century, is an otherwise unknown woodcutter and engraver who signs his prints I. B., accompanied by the design of a small bird. He seems to have studied Dürer's prints, but his manner is nevertheless his own and distinguished by a peculiar charm. His prints are little idylls in the classic taste. Amongst them a "Satyr-mother" and the "Leda and the Swan," here reproduced, are typical, the latter especially ingenious and attractive as a design.



PLATE XXI.—MASTER I·B·. ENGRAVING. (ACTIVE about 1500.)

"LEDA AND THE SWAN." (Original Size.)

(From the print in the British Museum.)

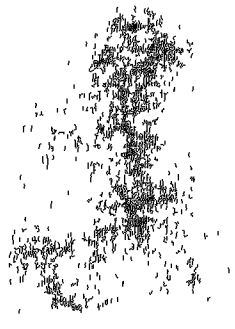
PLATE XXII

NICOLETTO ROSEX DA MODENA

(Active 1500–1512.)

THIS Nicoletto is another engraver who owed something not only to Mantegna, under whose influence his first plates were produced, but also to the Master I. B. with the bird, and to the study of Schongauer and Dürer. Most of his engravings before 1512 are negligible as works of art, but a series of designs of saints and other subjects, all produced in a similar technique, and of which one is dated 1512, have considerable artistic merit. They are better drawn, and instead of the dull, heavy hatching of an enfeebled Mantegna-like technique, they are done in open design shaded almost after the Florentine fine manner. Their general characteristic is a central figure or group in a setting of fantastic classical ruins. The dated print representing "St. Anthony within the Colonnade" is distinguished by a humorous pig,* but in the print here illustrated he shows a good understanding of animal form.

* The pigs roamed the streets of Padua, and became a general nuisance.



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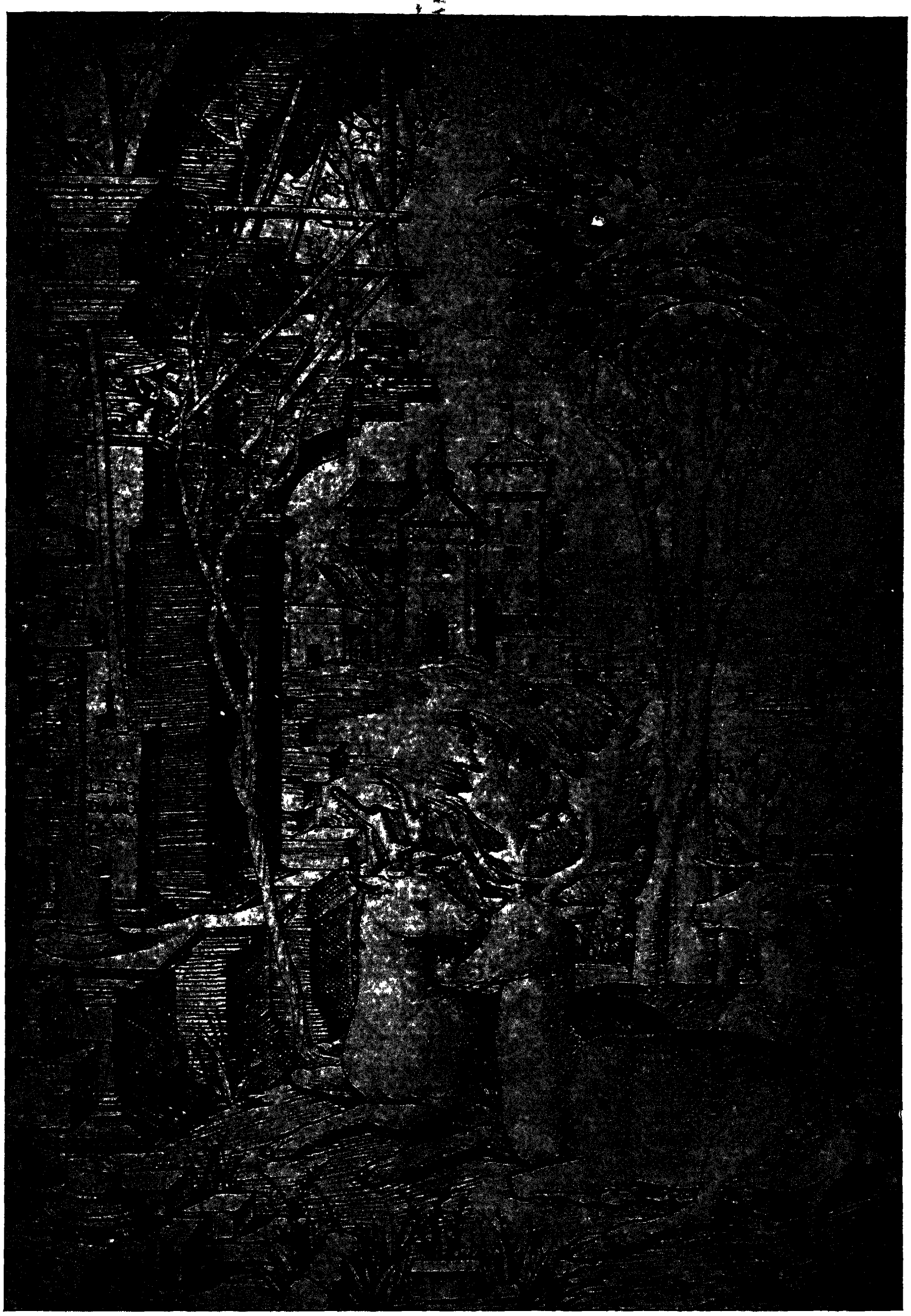


PLATE XXII.—NICOLETTO ROSEX DA MODENA (ACTIVE 1500–1512).
"THREE DEER." ENGRAVING. (Original Size.)
(*From the print in the British Museum.*)

PLATES XXIII AND XXIV

JEAN DUVET

(*c.* 1482 to after 1561.)

JEAN DUVET shares with such craftsmen as The Master of the Amsterdam Cabinet in fifteenth century, or Hercules Seghers in the seventeenth, the distinction of isolation. and they were artists whose derivation is difficult to explain.

Duvet's engravings are even superficially distinguishable from all other prints of whate period. They have apart from, or, more precisely, through both design and technique characteristically ornamental aspect proclaiming the relation of the engraved print to engraved plate, recalling, in fact, plaques of engraved and inlaid silver, if not exactly *ni* It is for this reason that he, who incidentally was a goldsmith, stands out as a decorat artist. In other respects he approaches William Blake, with whom he has manifestl certain affinity of mind, especially obvious in his engravings for the Apocalypse.

The impression of extreme originality which Duvet's work gives is the more remarka as he, in accordance with the custom of his times, exploited the inventions of other art without a qualm. He copied figures from Raphael; he borrowed much from Dürer. addition, he was, like Blake, a poor draughtsman. But, on the other hand, he had a fierier temperament than either Dürer or Raphael and a far more masculine if limi conception of art than Blake, whose art was neither good painting nor good literature, almost good "music."

Duvet's principal engravings are the Apocalypse, dated 1555, and published in 1561 series of twenty-four plates, and one of his last works—and the series of the Unicorn leg (from which he took his name—"Le Maître à la Licorne"), consisting of six plates, supposed to have some reference to the amours of Henri II. and Diane de Poictiers. third plate, "The Capture of the Unicorn," is particularly lovely, illustrating, as it doe passage of the legend which is recounted also in an old English version.*

Duvet's *œuvre* embraces some seventy-nine engravings, of which some are unfinished others of less account.

According to the authority quoted in the footnote little is known of Duvet's life. real name appears to have been Drouot. He was by profession a goldsmith, of a reputa sufficient to earn him the honourable title of "Orfèvre du Roi" under Francis I. and Henry He was apparently born at Langres about 1485, and still living in 1561, but how soon afte died has not been ascertained.

* Cited in Mr. A. E. Popham's exhaustive article on Jean Duvet in the *Print Collector's Quarterly*, vol. 8, pp. 150, where it is stated to be quoted from Leigh's *Accidence of Armoury* (ed. 1612, p. 96). Mr. Popham give artist the justice he deserves.



PLATE XXIII.—JEAN DUVET (*c.* 1482 to after 1561).
"THE ANGEL GIVES ST. JOHN THE BOOK TO EAT." ENGRAVING.
(Reduced.)

(*From the illustrations to the Apocalypse and the print in the British Museum.*)

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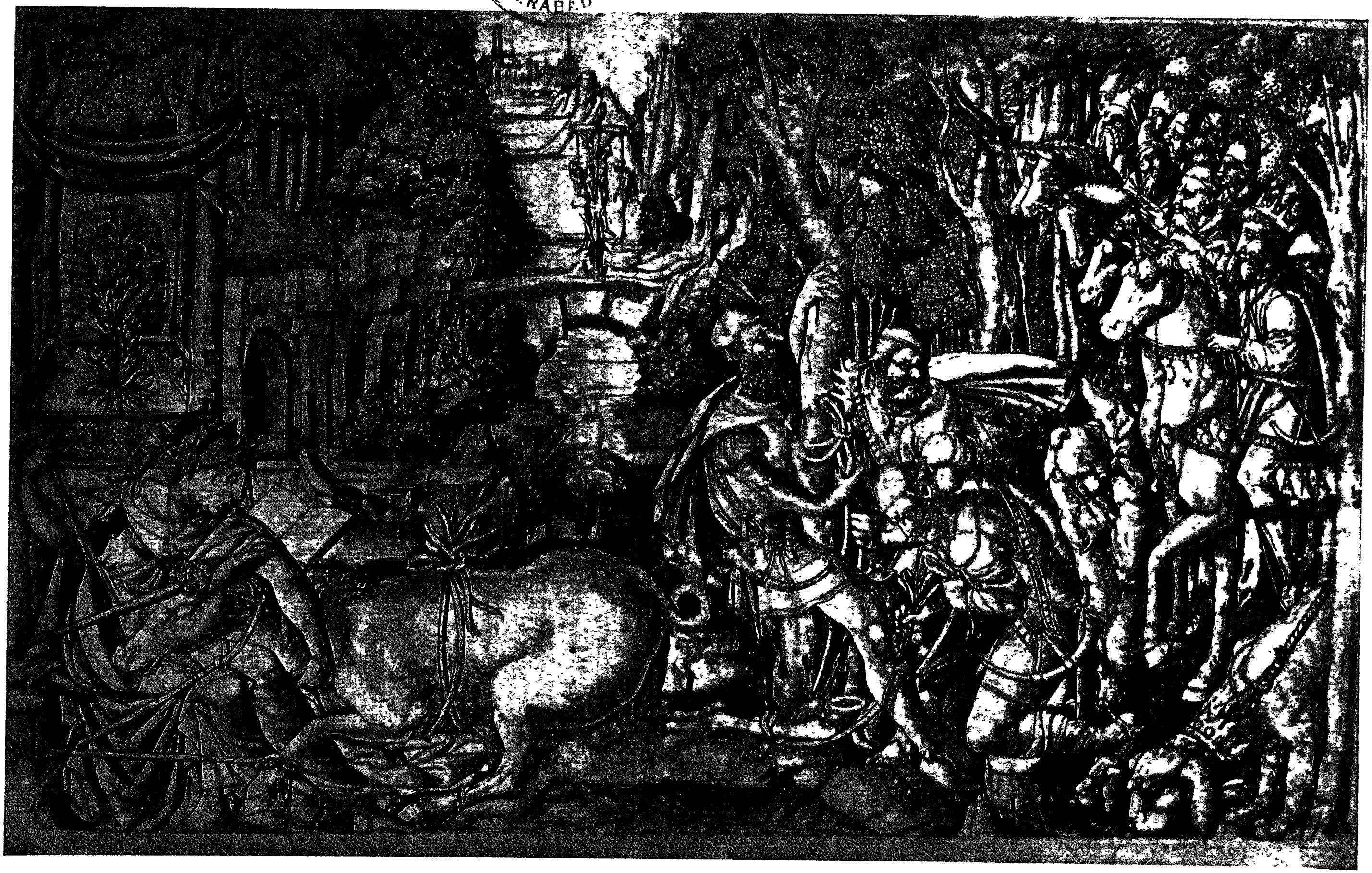


PLATE XXIV.—JEAN DUVET (*c.* 1482 to after 1561).
"THE CAPTURE OF THE UNICORN." ENGRAVING. (Reduced.)

PLATE XXV

GIULIO CAMPAGNOLA

(1482–1515.)

THE most perfect use of stipple in this period was made by a group of artists connected with Giulio Campagnola, who seems to have developed the method. Giulio Campagnola of Padua, a pupil of Mantegna's, was intimately linked with the Venetian School. In him we seem to meet a kind of modern æsthete, whose engraved work has little or nothing of the "primitive" about it, and is more delicate, less full-blooded, than his master's or the Bellinis' or Giorgione's, whose influence it nevertheless clearly betrays. Giulio Campagnola was a painter, a sculptor, a poet, a musician, and a scholar, besides being an engraver and a designer of type for the famous Venetian printer, Aldo Manuzio. One gains precisely this kind of impression from his work: the impression of a refined dilettante with an intellectualized sentimentality. Several of his charming prints look as if they belonged to the nineties of the last century, and not only because certain artists of that period consciously adopted his style. He seems to have systematically developed from a pure line technique in which he engraved an "Old Shepherd" and a "St. Jerome," through a technique of pure line plus flicks with the graver point and dots—as in his "Woman of Samaria," "Astrologer," and "Young Shepherd," of which there are two states, one in pure line, another with flicks and dots—to the purely stippled "Stag" and "Naked Woman Reclining." The two most perfect designs in this type of stipple and line-engraving are "The Young Shepherd," which has a distinctly Giorgionesque flavour, and the decorative "Stag at Rest chained to a Tree," beautifully placed and finely drawn. In an equally charming "Ganymede" the landscape is adopted from Dürer's early "Virgin with the Monkey." His least satisfactory print is the stippled "St. John," after Mantegna, where the technique destroys his master's virility.

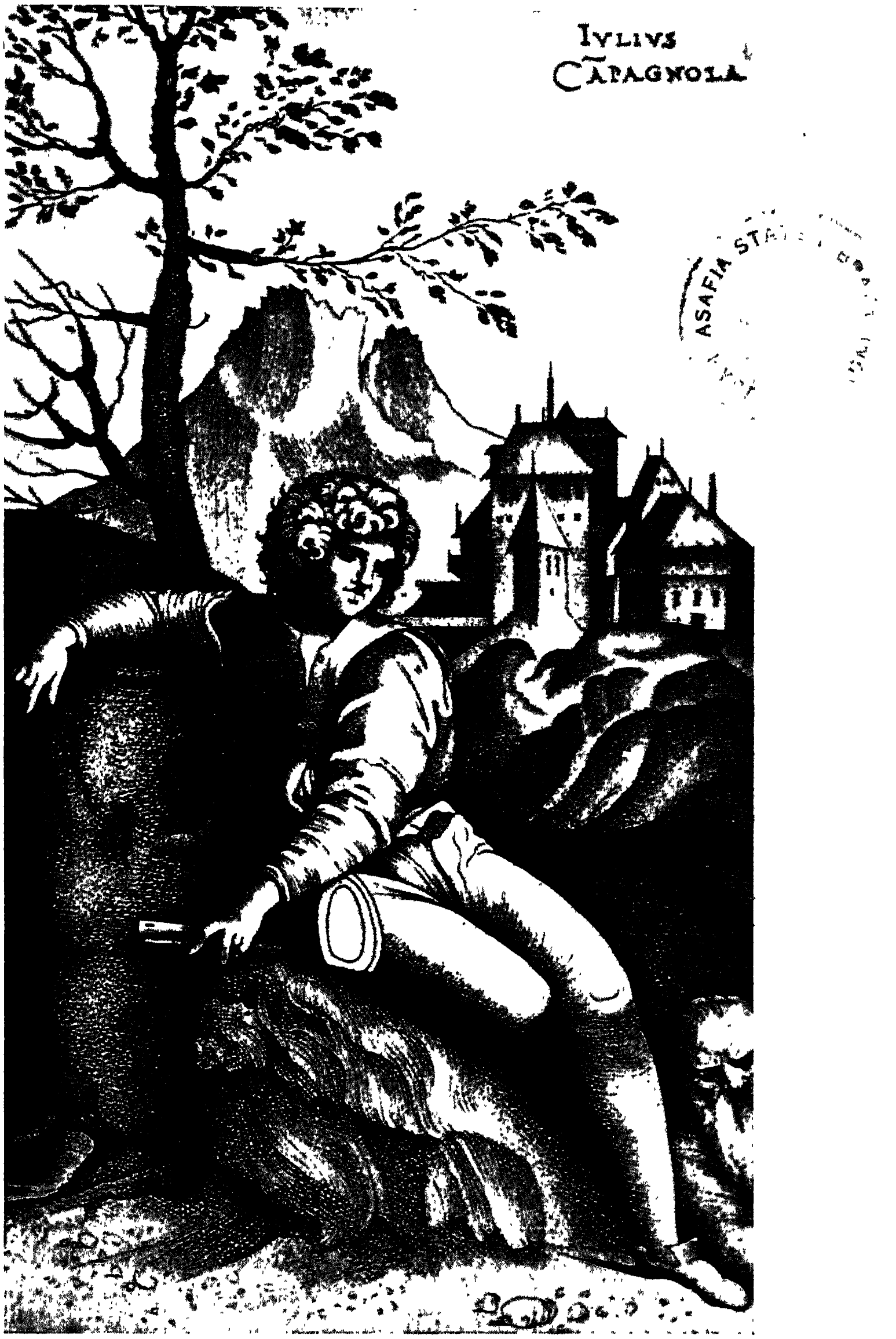


PLATE XXV.—GIULIO CAMPAGNOLA (1482–1515).
"THE YOUNG SHEPHERD." STIPPLE ENGRAVING.
(Original Size.)
(*From the print in the British Museum.*)

PLATES XXVI AND XXVII

MARCANTONIO RAIMONDI

(1488 to before 1534.)

MARCANTONIO RAIMONDI of Bologna, for about three centuries the most famous engraver the world had known, is psychologically an enigma. Had it not been for Raphael one would have heard no more about him than about other upper Italian engravers of the period, as the cataloguer of his prints, Vicomte Henri Delaborde, very justly pointed out: "Il est auprès de lui touché de la grâce en quelque sorte ou, si l'on veut, subitement éclairé d'un reflet de ce lumineux génie."

As a mere reflex even, Marcantonio is, however, uncertain and unreliable. In quite a number of his engravings after the divine Raphael, such as the "Philosophy" and the "Poetry," the "Venus and Cupid," and the "Venus drying her Feet" (see Plate XXVII.), he has produced prints of really great merit considered as reproductions or rather interpretations of his master's genius. But there are dozens of such attempted interpretations which are the merest commercial clap-trap; and even if one allows that some of the worst were done by his assistants and pupils, Marcantonio is still to be blamed for a lack of conscience in having permitted such stuff to leave his studio.

There is a partial explanation for this if we regard Marcantonio as the first of the commercial engravers who put his hand to anything that promised a good financial return.

A pupil of the goldsmith and painter Francesco Francia Raibolini, his first independent enterprise seems to have been a series of imitations of Dürer's engravings and woodcuts, done with considerable skill, if without any real understanding. These were probably started on the occasion of a visit to Venice, where Dürer was just then (1507–09) creating a sensation. In Venice Marcantonio comes under the influence of the engravers around Giorgione, and adopts something of Giulio Campagnola's style. In 1509 he arrives in Rome, and one of his first prints there—"Les Grimpeurs," from a cartoon of Michelangelo's—contains an almost literal copy of the background in Lucas van Leyden's "Mohamed and the Monk Sergius." As this print was dated 1508, there is an excuse for seeing in this rapid imitation the business man's flair for a "good idea."

Marcantonio is apparently incapable as a free-hand draughtsman. He cannot invent. In an engraving of a single figure from these "Grimpeurs," which preceded the copy of the full composition, he flounders badly the moment he is left to his own resources: the fingers of the hands, which he had to add "out of his head," are the more pitiful as the rest of the figure is ostentatiously plumed in the anatomical knowledge which was not his, but Michelangelo's. And this is only a single instance of bad draughtsmanship with which his all too extensive *œuvre*—if it is his—teems.

Yet, when all is said, there remains quite a number of engravings by him which, no matter who the original designer was, are æsthetically full of merit; nor can there be the slightest doubt that those which are æsthetically the most attractive—and even those which have the deepest associative interest—are often prints in the design of which Raphael had no hand. And this is explained if one considers that Raphael's drawings and paintings were not done *for* engraving, and the beauty that is admired in the engravings is not, apart from purely technical considerations, germane to them, but to their imitative or interpretative merits; whilst in the others the drawing, even when it has no superlative qualities, was at least a



PLATE XXVI.—MARCANTONIO RAIMONDI (1488 to before 1534). "MAN WITH A LUTE." (Probably a portrait of the poet Giovanni Achellini.) ENGRAVING. (Original Size.)

(From the print in the British Museum.)

design done for the purpose of engraving. To this type belong the early "St. George and the Dragon," the "David vanquishing Goliath," the portrait of "Giovanni Achillini" (see Plate XXVI.), a Venetian "Young Woman watering a Plant"; further, a number of small plates, probably intended for book illustration—*e.g.* "The Young Mother" talking to two men, "A Man by the Borders of a Wood," and "A Man asleep near a Wood"; furthermore, two at least of the late plates, "The Three Doctors" and "The Two Astronomers." Another slight but interesting little print is a "Vision of St. Helena," the plate which is said to have inspired Bartel Beham's best engraving; but that, like another fine design, done in quite a different manner, "The Man and Woman 'au Boules,'" are amongst the doubtful ones.



PLATE XXVII.—MARCANTONIO RAIMONDI (1488 to before 1534).
"VENUS DRYING HER FEET." ENGRAVING. (Reduced.)
(From the print in the British Museum.)

PLATE XXVIII

AGOSTINO VENEZIANO

(Active 1514–1536)

THAT very curious print known as " Raphael's Dream," which is full of associative interest, and has in detail a strange affinity with the monstrosities of Jerome Bosch, deepens the problem of Marcantonio's mentality. The only way out of the difficulty is to dismiss the question of individuality from one's mind, to forget designer and engraver, and to enjoy the works whatever the nature of their origins.

This applies also to the work of one of Marcantonio's pupils, otherwise a weak craftsman, viz. Agostino Veneziano, who is credited with the engraving of a most remarkable invention, here reproduced, called " Lo Stregozzo." No one appears to know who designed this large plate, nor what it means : it is given to Raphael, to Michelangelo, to Giulio Romano, who, alternatively, is said to have copied it, but it seems to have a distinctly Teutonic inspiration. Whatever its origin and its meaning, it is one of the most powerful *fantasias* ever invented, and has, unlike " Raphael's Dream," the merit of being beautifully designed.

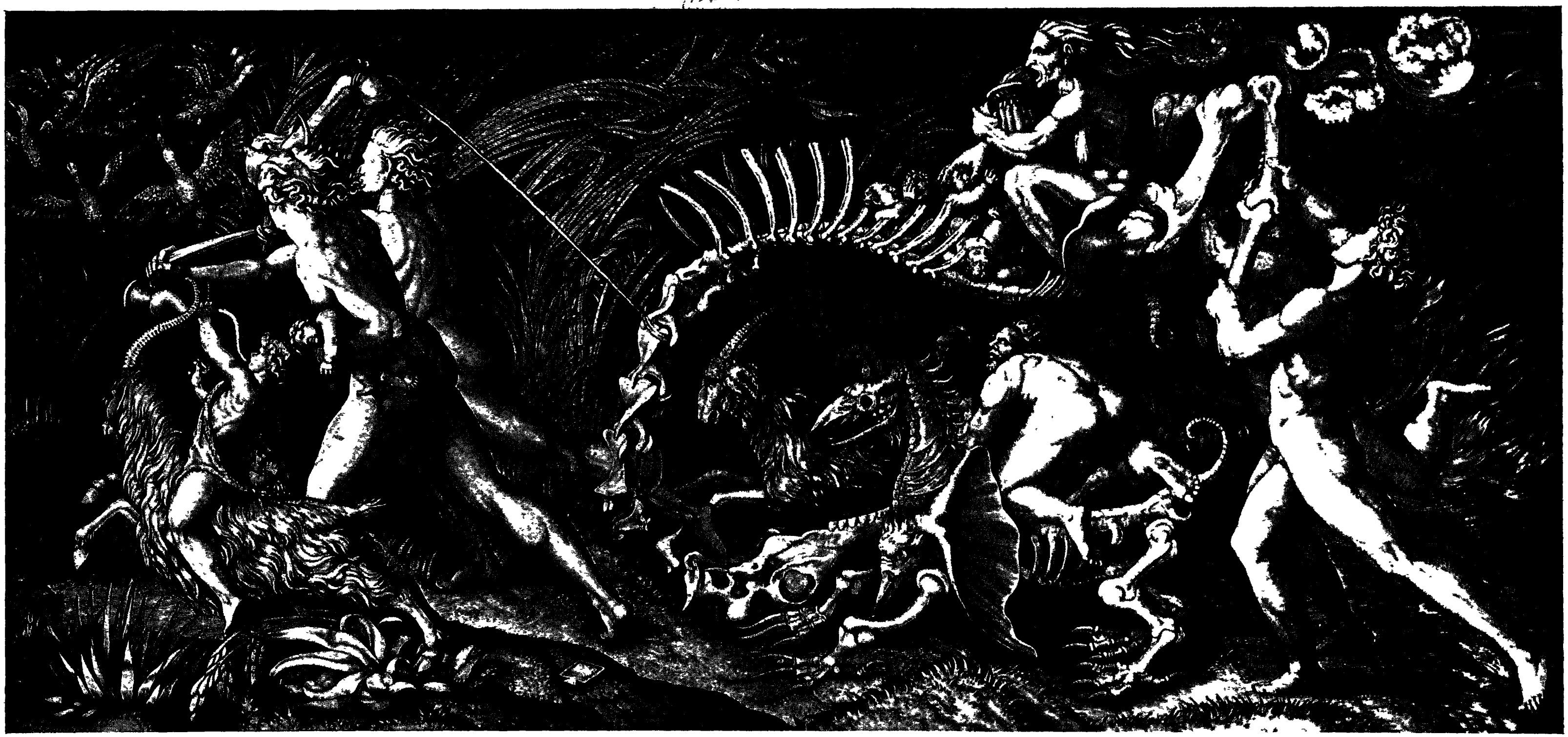


PLATE XXVIII.—AGOSTINO VENEZIANO (ACTIVE 1514–1536).
"LO STREGOZZO." ENGRAVING. (Greatly Reduced.)
(*From the print in the British Museum.*)

PLATE XXIX

LUCAS VAN LEYDEN

(1494 [?]–1553.)

AFTER Dürer, the one northern engraver who contributed most to the development of engraving as a craft is the Dutchman Lucas van Leyden. He is reputed to have been born in the year 1494, and to have died in 1553. Quite at the beginning of his career, however—namely, in 1508—he produced a plate called "Mohamed and the Monk Sergius"—the meaning of the subject is not quite certain—which is technically of such accomplishment that it seems hardly credible that it could have been done by a youth of fourteen or fifteen. There are, however, plates which would appear to be earlier even than this dated plate. In the years following—that is to say, 1509 and 1510—when he is alleged to have been in his sixteenth and seventeenth years, he is already a fully accomplished artist.

Lucas van Leyden has nothing of Dürer's depth in him, nor is he as perfect a draughtsman or as exact an observer of nature; but, on the other hand, his technique, his sense of spatial depth, and consequent unity of vision, is greater than Dürer's. But it is, above all, the fine silvery quality of his line-system which proved as "intriguing" to his fellow-craftsmen, who endeavoured to imitate his silky, shimmering technique, as it is attractive, on the same account, to the collector of to-day. He is altogether more amiable, less austere, than the great German—as, for example, in the delightful little Dutch genre scene called "The Milk Girl," of 1510, or the charming "Immaculate Virgin," of 1512. From 1515 onwards he seems to have come in contact with Dürer's engravings, though he did not meet him personally until 1521, when Dürer was in Antwerp and liked "the little man." Dürer, too, is supposed to have initiated him in the new art of etching, and his portrait of Emperor Maximilian—æsthetically far from being a success—is important historically as an early instance of the combination of etching and engraving. Finally he succumbs entirely to his admiration of Marcantonio, whom he endeavours to imitate.

Lucas van Leyden's fame rests, nevertheless, on his early work—*e.g.* "The Ecce Homo" of 1510, which contains some remarkably fine character studies, and which in its general composition influenced Rembrandt's etching of the same subject; on "The Conversion of St. Paul," of the same year; a romantic "Thisbe and Pyramus"; and his amusing rendering of the Dutch national hero "Uylenspiegel"—an extremely rare print—here illustrated.



PLATE XXIX.—LUCAS VAN LEYDEN (1494 [?]–1553).
"UYLENSPIEGEL." ENGRAVING. (Original Size.)
(*From the print in the British Museum.*)

PRINTMAKERS FROM 1500 TO 1699



BARTEL BEHAM (1502–1540).
"DER KUGELREITER." ENGRAVING.
(Original Size.)
(From the print in the British Museum.)

PLATES XXX AND XXXI

THE "LITTLE MASTERS":

HEINRICH ALDEGREVER (1502 to after 1555). (PLATE XXXB.)
BARTEL BEHAM (1502–1540). (PLATE above.)
HANS SEBALD BEHAM (1500–1550). (PLATE XXXA.)
GEORG PENCZ (*c.* 1500–1550). (PLATE XXXI.)

UNLIKE their Italian fellow-craftsmen, the German engravers of the time practised craft not only as artists, but with the exacting spirit of scientists. With the Italian engr one often feels that they were satisfied if they had suitable designs to copy and motiv "crib," and if they got their drawing to look "near enough right" and their engravin too obviously wrong. It is not so with these Germans, who, with Dürer's shining exa before their eyes, seem to have striven to their utmost to make their prints æstheticall technically perfect.

This is especially true of the German "Little Masters"—Georg Pencz, the brothers Sebald and Bartel Beham, all of Nuremberg, and Heinrich Aldegrever the Westph Both the facts that they were called "Little Masters," and that their prints were do a small scale, have tended to belittle the very considerable merit of their work. Th none of them reached the mental stature of a Dürer, all of them possessed æsthetica even technical, qualities not greatly inferior to their master.

Heinrich Aldegrever, born 1502, in Paderborn, and active at Soest in Westphalia 1555, is more "Gothic" in conception than the others, which shows itself in the da crimped and crinkled drapery, and possibly in the elongation of his figures, though th been explained as a derivation from Pontormo and Rosso's mannerism transmitted th Barend van Orley, the Netherlander, for Aldegrever had no direct contact with Italia Most admirable in him is his sense of the dramatic: "Loth and his Daughters"; the of "The Story of Joseph"; "Amnon and Tamar"; and a delightful, well-des



PLATE XXXA.—THE GERMAN "LITTLE MASTERS": HANS SEBALD BEHAM. "THE PRODIGAL SON." ENGRAVING. (Original Size.)

(From the print in the British Museum.)

"Susannah," belonging to a series of four; and a set of wedding dancers which are fashionable costume studies. A series from Roman history contains a curiosity: Titus Manlius having his son's head cut off with a guillotine, an instrument in all essential respects like the machine of Dr. Guillotin. Its very fine technique reminds one of Lucas van Leyden's. He has also a fine series of portraits of the Protestant Reformers to his credit—Luther, Melanchthon, Knipperdolling, and Jan van Leyden, the "King of the Anabaptists," this latter and his own especially excellent.

He was in addition a delicate and tasteful designer and engraver of ornaments for gold and silversmiths.

The Nuremberg "Little Masters" are more directly under Italian influence than Aldegrever. Bartel Beham, born 1502, in fact went to Rome, and is said to have worked in Marcantonio's workshops. He died in that city in 1540 on the occasion of a second visit. If with Aldegrever as with Dürer the Italian Renaissance forms remained a foreign "language" which they never could "speak" fluently, the Behams and Pencz not only understood the language, but transmuted it into a form of expression which displayed nothing of a hybrid. Had they not done their work on so small a scale, the significance of their achievement would be more readily recognized.

Bartel is no doubt the most original of the three. He possessed an exquisite fancy, and remained perhaps the more essentially German, in spite of his Roman visit. His masterpiece is doubtless the often reproduced "Madonna at the Window"—a mother suckling her baby seated by a window, through which may be seen a view of a possibly Italian town. The sacred import is only deducible from the lilies in a jug on a table. This subject is supposed to be based on one of Marcantonio's engravings, representing the "Vision of St. Helena," the same design upon which Veronese's picture in the National Gallery is founded. But Marcantonio's design suggests an adapted sketch from life, even in its technique. Other exquisite little fancies are a tiny engraving of a child riding on a ball ("Der Kugelreiter," also known as "L'amour en postillon"—see p. 94), a small "Vierge au pot de fleurs," a St. Christopher with a Christ-child holding the date shield (1520) above him in the air; and two rather gruesome compositions of a dead child, with four and three skulls respectively on a ledge, also a frieze of naked fighting men which surpasses Pollaiuolo's in truth to nature.

Hans Sebald Beham (1500–1550) has not the delicacy of technique which distinguishes his brother, and his plate of "Melancolia," done in emulation of Dürer's engraving of the same subject, shows his mental inferiority to the master. But his "Adam and Eve" composition, a small plate, demonstrates the more Italian grace of his figures and the æsthetically greater freedom of his conception, just as a delightful small head of a girl, dated 1518, shows him more capable than his master of rendering feminine charm. His "Battle Friezes" and the series of the "Labours of Hercules" prove not only the fluency with which he can speak the more cultured Italianate language, but also his great powers of invention. In a series of Months, finally, he gives complete little genre subjects which, although by no means Italian, have yet a decorative quality of design which one will not find in Dürer.

His etchings of "Lanzknechte," with their curly needle line, are typical of the new craft which was then mainly used sketchily as a time-saving device.

Georg Pencz (*c.* 1500–1550), one of the companions of the Behams, and with them sentenced for heresy and banished from their native city, Nuremberg, furnishes a perfect example of the completeness with which these German masters were able to assimilate the Italian manner. His "Massacre of the Innocents" was for a long time considered to be by Marcantonio, in whose workshops Pencz, like Bartel Beham, is supposed to have worked. This mistake is not astonishing, since Pencz, who incidentally was a very good painter, hardly inferior in his portraits to his master, Dürer, has perhaps an even better sense of design than his companions.



PLATE XXXB.—THE GERMAN "LITTLE MASTERS": HEINRICH ALDEGREVER.

"LOT AND HIS DAUGHTERS." ENGRAVING.

(Original Size.)

(From the print in the British Museum.)

This is particularly evident in his series of six "Triumphs of Petrarch," and in the four subjects from Roman history (where again the guillotine is represented in the Titus Manlius subject, as in Aldegrever). Pencz is also remarkable for having produced a large-size plate, after the Italian custom—namely, Giulio Romano's "Conquest of Carthage." He too, like the others, composed a frieze-like battle of naked men and a particularly charming "Bacchanal of Children." There are a number of engravings signed I. B., which are regarded as the earlier works of the same master.



PLATE XXXI.—THE GERMAN "LITTLE MASTERS": GEORG PENCZ.

"REGULUS." ENGRAVING. (Original Size.)

(From the print in the British Museum.)

PLATE XXXII

AUGUSTIN HIRSCHVOGEL

(1503–1553.)

JUST as the technique of "The Master of the Amsterdam Cabinet" (see Plate X.) gives one the impression that he was less a tradesman producing an article for a known market than an amateur artist doing things for sheer love, and just as Albrecht Altdorfer's manner of treating the landscape seemed to be dictated by his love of landscape drawing or painting—he was actually one of the first painters of pure landscapes—than by the strict necessity of the subject, so Augustin Hirschvogel and, a little later, Hans Sebald Lautensaek seem to have been the first to produce landscape etchings from a pure love of the landscape and the medium. Hirschvogel, as has already been pointed out, seems to have derived his inspiration for his landscape designs—he also etched figure subjects and especially attractive portraits—from Altdorfer. His design for his landscape is so characteristic that it amounts almost to a formula. He favours long narrow shapes, the horizontals of which are boldly cut by the verticals of larch tree trunks, which in their turn are cut at right angles by the top margin. He uses fine lines very sparsely, and his plates are spotted with blobs, presumably intended to represent the cones of the larches. Sometimes, as in an etching of 1545, there is a Biblical excuse—in this case we see in the middle distance a figure of Saul on horseback, very insignificant in relation to the subject, but nevertheless much too large from the point of view of perspective. At other times the figure interest is topical, as in the landscape illustrating bird-shooting with a gun. His design is not unexceptionable; often he will place his typical tree in the precise centre of the composition. His great charm is the economy of line, the variety of its width, and the sense of light and distance which it communicates. He has also etched portraits—a particularly good one of himself—and designs in the manner of Marcantonio: even a nude Cleopatra with the use of dots, as in Campagnola's technique; but his most significant performances are his landscape etchings. Hirschvogel, who was a native of Nuremberg, seems to have been a kind of "universal genius," for in addition to making "Stoves, Jugs, and Pictures in an antiquish manner, as if cast in metal," he was also famous as an enameller, an inventor of a special kind of glass painting, a mathematician, astronomer, and cartographer, as which he produced a view of Vienna in 1547, in which city he died.

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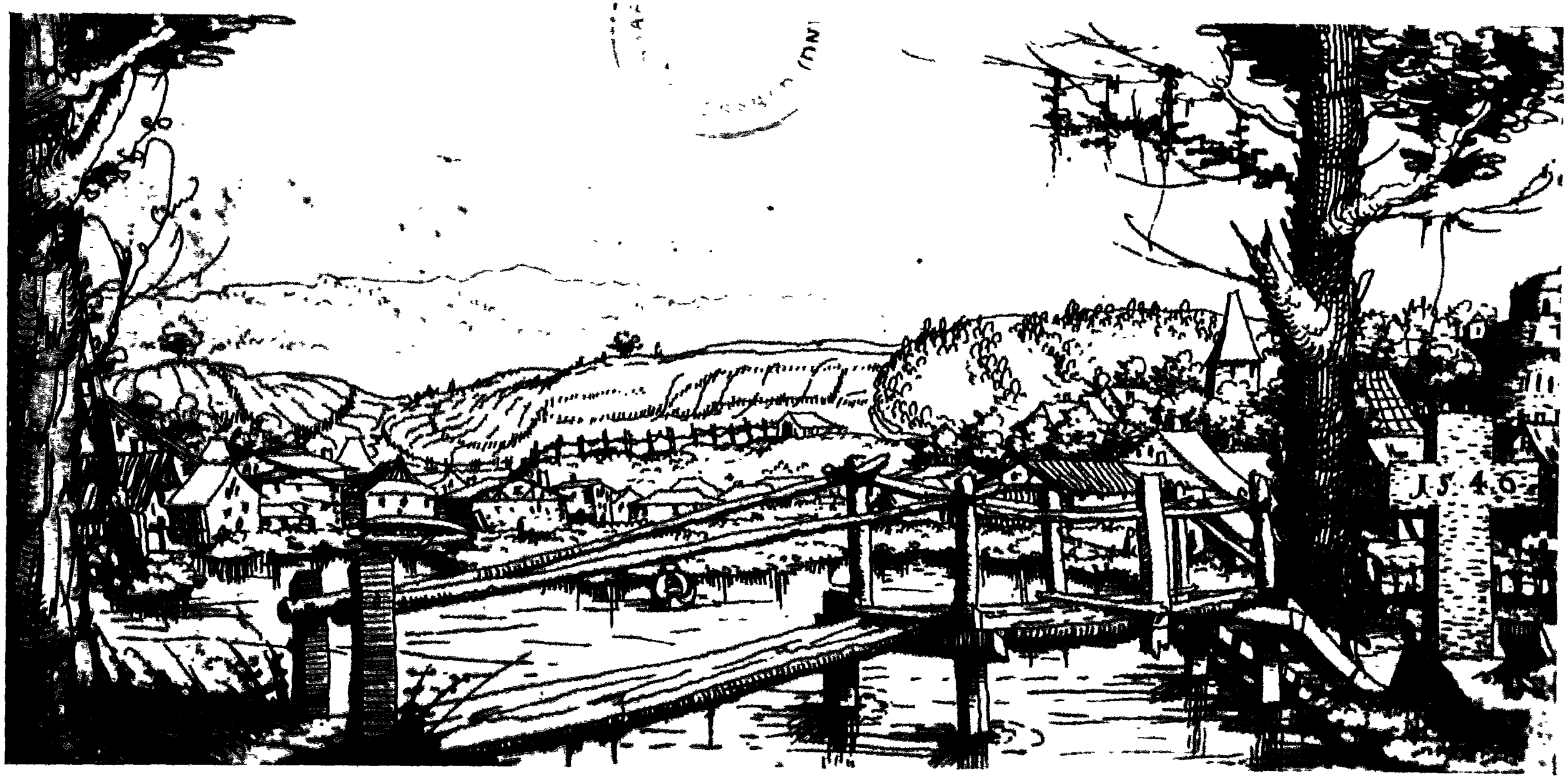


PLATE XXXII.—AUGUSTIN HIRSCHVOGEL (1503–1553).
ETCHING OF A LANDSCAPE WITH A BRIDGE OF 1546. (Original Size.)
(From the print in the British Museum.)

PLATE XXXIII

FRANCESCO MAZZUOLA, called PARMIGIANINO

(1504–1540.)

AMONGST the engravers and etchers of the beginning of the sixteenth century the sense of originality, the desire to create independently, was scarcely developed; the artist-craftsman borrowed freely from others, or, on the other hand, did not hesitate to alter another's design if it suited his purpose. One can, therefore, hardly make an absolutely valid distinction between creative and reproductive work. Marcantonio's workshops, however, commence an industry which developed more and more, until in the seventeenth century reproductive engraving became by far the most important branch of chalcography; whilst etching, on the other hand, won a place for itself as the creative form of print-making, practised by painters and others who were artists rather than craftsmen. There can be little doubt that the comparative ease and rapidity with which an etching can be produced, more particularly when, as was at first the case, repeated biting of the plate was not resorted to, mainly contributed to this differentiation. The creative artist could not be bothered to spend the days, weeks, even months, which engraving demanded on the reproductive interpretation of his own work.

One of the earliest of these painter-etchers was Francesco Mazzuola, called Parmigianino, who wielded his needle with the greatest freedom, obviously thinking of his etching as a freehand drawing rather than as a separate craft, which in fact it hardly ever became in Italy. As already remarked, the Italian etchers did not study their medium with the technical conscientiousness of the northern artists.

Parmigianino's mannered drawing, with its sweeping lines, was, however, well suited to the medium, though the number of his etchings is small. "The Nativity," here illustrated, is from a print in the British Museum, which has rather more "quality" than is usual with his work, amongst which an "Entombment" is reckoned as the most important.

Parmigianino was born in Parma in 1504, and died at Casal Maggiore in 1540. He was only thirty-six, and therefore another instance of that kind of genius that dies young and yet accomplishes much in the short span of its life. He was an able if somewhat mannered painter; his figures are "elegant," though Vasari considered that "the soul of Raphael had passed into his person." Apart from painting in oil and fresco, Parmigianino was "unfortunately addicted to alchemy," so fatally that it caused him in the end to lose his art, his reputation, and his life.

Almost as interesting as this artist's etchings are etchings and drypoints after his drawings and etchings by Andrea Meldolla (1522–1563), formerly ascribed to the master himself.

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PLATE XXXIII.—FRANCESCO MAZZUOLA,
called PARMIGIANINO (1504–1540).
"THE NATIVITY." ETCHING. (Original Size.)
(*From the print in the British Museum.*)

PLATE XXXIV

FEDERIGO BAROCCIO

(1528–1612.)

THE slight sketchy pen line remained characteristic of the Italian School of etching for two, even three, centuries. It had for the most part, even in the hand of masters of Guido Reni's reputation, little or no interest as an exposition of the medium, and suffered still more because the Italians took, as has already been said, little trouble with the purely technical part of laying the ground and the printing.

One of the exceptions is the work of Federigo Baroccio of Urbino. It possesses an elegance and charm which is quite distinct from the drawing as such, and more truly germane to the medium. Baroccio not only drew his lines delicately, carrying shading with dots, but accented his design with the graver or the drypoint, and so invested it with a richness and sparkle which other etchings did not possess.

Baroccio was born in 1528, and died, a very old man, in 1612. He was a good painter of the Academic School, and the *bête noire* of the "naturalist" Caravaggio. His few etchings actually surpass his paintings in vitality and sparkle.



PLATE XXXIV.—FEDERIGO BAROCCIO (1528–1612).
"THE ANNUNCIATION." ETCHING. (Reduced.)
(*From the print in the British Museum.*)

PLATE XXXV

ANTONIO TEMPESTA

(1555–1630.)

AMONGST the crowd of Italian etchers who treated the medium with little respect, there is one who deserves to be singled out, partly on account of the influence he had on a famous etcher of the next century, but even more because his designs are of remarkable originality and power. This was Antonio Tempesta, who was born in Florence in 1555, and died there in 1630. He is responsible for no less than 1,800 etchings. Bartsch sums up his merits in a sentence which, if anything, understates them : " Quoique le manœuvre dans les estampes de Tempesta soit peu remarquable, les graveurs pourront y trouver des leçons utiles pour établir les premiers plans de leurs travaux lorsqu'ils auront des chevaux à traiter." His etchings are from coarse, long-bitten plates, reinforced by graved lines, and "peu remarquable" enough ; but, on the other hand, the technique seems strictly in accord with the power of his inventions, with the dramatic force of the compositions in which the horse, in every imaginable action and aspect, plays an important part. He devoted a series of twenty-eight prints to the horses of different countries, but even in such " natural history " subjects he is dramatic, and represents many of these animals kicking, biting, fighting. His series of Biblical battles gives evidence of the peculiarity and power of his design. The interest is —somewhat theatrically perhaps—centred on the large figures of the foreground, and commences the background, as it were, without much, if any, middle distance—so that the large figures contrast with the groups of small figures behind. In his " Battle of the Hebrews " —a large composition made up of two plates—the foreground is filled with prancing, tumbling, and fallen horses accompanied by their riders, whilst behind are seen forests of lances of cavalry groups. In our plate, " Gideon flammis et fragoribus fregit hostes," the eye is attracted to a back view of a horse, and reminded of Velazquez's " Surrender of Breda," which latter must, in respect of composition, have been influenced by Tempesta.

Tempesta also etched many " Entries " and " Ceremonial Festivities," as, for example, the most interesting procession entitled, " Ordre de la Cavalcade qui accompagne le Grand Seigneur," and another, " Ordre de Cavalcade pour l'entrée d'un ambassadeur dans la ville de Rome."

Though a Florentine, he lived most of his life in Rome. In addition to his many etchings he painted mural decorations and made designs for tapestries. He was a pupil of Santi di Tito, and afterwards of Stradanus, who also designed tapestries.



PLATE XXXV.—ANTONIO TEMPESTA (1555–1630).
"THE DESTRUCTION OF GIDEON." ETCHING. (Greatly Reduced.)
(*From the print in the British Museum.*)

PLATES XXXVI AND XXXVII

HENDRIK GOLTZIUS

(1558–1617.)

IN Hendrik Goltzius of Mühlbrecht (in Jülich), who lived most of his life in Haarlem, we encounter a type of artist craftsman that is—perhaps fortunately—rare. It reminds one of a type of musical virtuosi who have their instrument in absolute and perfect control, and who have the gift of playing their own compositions and interpreting those of no matter which other composer. Goltzius is, if not the artist, certainly the craftsman *in excelsis*. He is a craftsman, too, who has not only tremendous vitality, but also *esprit*, which means spirit and wit combined. The fact that his medium is not the nervous and spontaneous one of etching, but that of pure engraving, makes his achievement the more remarkable.

The medium of engraving, as begun by Marcantonio and developed by the Caracci, notably Agostino, is pre-eminently reproductive—that is to say, it aims at rendering the essential quality of painting, not of drawing. It seeks to translate not only light and shade, but also colour, and not only planes, but also their textures, into black and white. This is achieved by resolving planes into a system of lines, and giving each line an individuality of its own by making it follow the variation of the planes, but also increasing or decreasing its width and depth. Of this technique Goltzius is absolute master. To prove this, he himself issued a set of six large plates, known by the name of the "Masterpieces of Goltzius," in which he imitates the style of some of the most famous artists of the times—namely, Raphael, Parmigianino, Bassano, Dürer, and Lucas van Leyden. Even, however, when he is not "impersonating" other artists, his artistic and technical achievements are vital and astonishingly perfect. His principal defect is his inordinate love of Michelangelesque muscle. His most charming and effective engraving is a roundel, "Bacchus offering Venus Wine" (see illustration), a night scene, in which the beautiful drawing of Venus's body, the skilful rounding off of the circle, with the back view of Ceres, the clever effect of lighting, and even the charming style and arrangement of lettering, all combine to give an ensemble that is, of its kind, perfect. Similar perfection characterizes his often-reproduced "Standard-Bearer," a design full of verve, and remarkable for the rendering of velvet of which the trunks are made. A brilliant example of his wit in portraiture is a small likeness of Henri IV., in a *hausse-col* (a gorget), with brushed-up mustachios and daring hat.

Quite remarkable as a technical feat is his rendering of the Farnese Hercules, published posthumously in 1617. (See illustration.) Here the relatively rigid and almost mechanical technique of pure line-engraving has been so skilfully manipulated that the spectator is made to realize not only the quality of the original material—marble—but also the fact that the statue was seen in the open and in brilliant sunlight, the white paper acting less as a background than as an illusion of lighted space. This print, superior to the two others, which belonged to a set including the Belvedere Apollo and the Hercules Commodus, is a unique example of the successful rendering of "nature" in a so highly stylized a medium as line-engraving.

Infatuated with Michelangelo's manner, with which a visit to Italy made him familiar, he took up painting in his forty-third year; but his lasting fame rests on the extraordinary efficiency with which he handled the burin.

Hendrik Goltzius's work must here stand as the representative of that type of engraving which became characteristic of reproductive rather than creative art, a type which rests for appreciation rather on the excellence of the eye and on the efficiency of the hand than upon creative imagination of the mind.



PLATE XXXVI.—HENDRIK GOLTZIUS (1558–1617).
"BACCHUS OFFERING VENUS WINE." ENGRAVING. (Original Size.)
(*From the print in the British Museum.*)

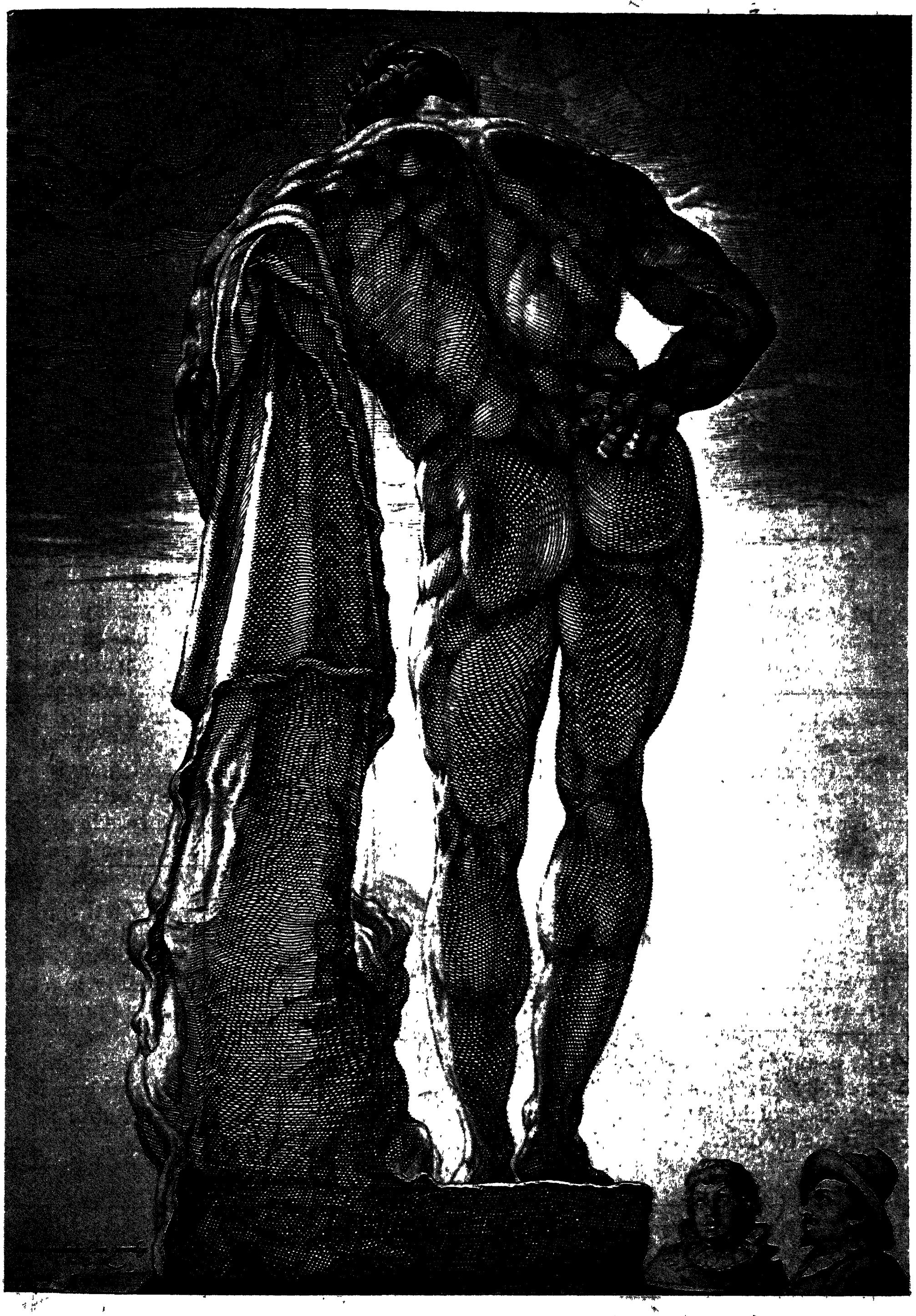


PLATE XXXVII.—HENDRIK GOLTZIUS (1558–1617).
"THE FARNESE HERCULES." ENGRAVING. (Reduced.)

(From the print in the British Museum.)

PLATES XXXVIII AND XXXIX

WILLEM BUYTEWECH

(*c.* 1585 to between 1625 and 1627.)

WITH the approach of the seventeenth century and the receding of the memory of the fifteenth, the sixteenth-century artists become more and more elegant and polished in their aims and less and less solemn and "Gothic" in their manner. The Italian etchers, for the most part careless in their technique, remained graceful in their form; the Northerners, however, preserved a certain respect for their medium, though in their form they were more or less torn between their native straightforwardness and the graces which Italian elegance demanded.

In Willem Buytewech's art we have good examples of this duality of affection. He was born at Rotterdam, but, like Goltzius, lived most of his life at Haarlem. He was a painter of landscapes and conversation pieces in a manner which earned him the honorific epithet, the "Geestige Willem"—as we might say, "Witty Will." His charming figure paintings and his few figure etchings merit this *sobriquet*; they have a certain French quality of wit, especially in the treatment of two sets of costume studies, which display the elegance without the affectedness of Goltzius. They embrace representations of Dutch, Danish, English, French, German, Italian, Spanish, and Scottish costume; the Dutch gentleman is particularly engaging on account of the graceful turn of his figure, whilst the Scottish gentleman, for some reason, no doubt, is seen in back view. In a decoratively designed representation of a whale caught on January 21, 1617, at Scheveningen, we realize the topicality of the purposes for which prints were intended. The scene is evidently composed from a detailed sketch or an accurate memory of the actual event.

In complete contrast to the style of these things or his other figure subjects are the landscape-etchings, published as a set of ten, with a title page, in 1621, at Amsterdam. Their characteristics are difficult to define. They owe their distinctly decorative quality to a kind of stylization of tree forms in which a parallelism of contour lines for trunks and branches is conspicuous.

The example here reproduced of a deeply rutted road vanishing into the distance, and bordered by his typical trees, with a sunny, thatched cottage in the background is characteristic of his design—the foreground is dark; and his technique—the tone in the sky is made by dotting.

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PLATE XXXVIII.—WILLEM BUYTEWECH.
"A SCOTTISH GENTLEMAN." ETCHING. (Original Size.)
(*From the print in the British Museum.*)



PLATE XXXIX.—WILLEM BUYTEWECH.

ONE OF A SERIES OF TEN LANDSCAPE ETCHINGS, AMSTERDAM, 1621.

(Original Size.)

(*From the print in the British Museum.*)

PLATE XL

COUNT HENDRIK GOUDT

(1585-1630.)

THOUGH Count Hendrik Goudt was hardly an original engraver—he devoted his burin entirely to the reproduction of the night pieces painted by his protégé in Rome, Adam Elsheimer—the inclusion of an example of his work is here justified, because of the remarkable technique with which he sought to render the chiaroscuro ; a problem which presented itself to Rembrandt subsequently from the same sources of inspiration, but was by him solved in his etchings by means of a much less mechanical system of hatching and cross-hatching.

However, Goudt's engraving-technique renders Elsheimer's neat meticulous finish to perfection, and differs in this sense totally from Elsheimer's own and rare attempts at etching.

Count Hendrik Goudt was born at Utrecht, but studied art seriously in Rome, where he became acquainted with the somewhat older Elsheimer, whom he greatly admired and patronized. His plates are not numerous, amongst the best being a morning landscape, " Aurora," and the one here illustrated, after a painting that looks more like a Rembrandt than an altogether earlier piece of work.



PLATE XLI

JUSEPE RIBERA

(1588–1656.)

RIBERA was a follower of Caravaggio, and Caravaggio's chief distinction, apart from his realistic treatment of subject-matter, was his rendering of the objects as reflectors of light and casters of shade—that is to say, he looked at his figures and other contents of his paintings with detached *objectivity*, as objects of vision. In its effect his conception had the tendency to destroy the oldest convention of drawing—the contour line. Caravaggio himself has left only a few unimportant etchings in which the new vision is not consistently worked out; they are mere sketches, and all one can see is that the contour line is often broken, and that certain parts of shading are heavily accented. In his pupil Ribera's work, however, the new vision has resulted—at least in some plates, such as the "Poet," here reproduced—in a finely consistent method. It is not only that there is here a classic dignity of design, but the method of drawing renders the subject in a contrast of rich shadows and brilliant light. In the darks the contours disappear completely; of the lower part of the poet's face, for instance, only a few lighter spots indicate the position of lips and chin. The "Poet" looks as if it might have been etched three hundred years later than its date. One of his most important etchings is the "Drunken Silenus"; but the "Martyrdom of St. Bartholomew," though not so consistent as a design, shows the artist's careful and dramatic rendering of the scene with the suggestion of uncompromising actuality. His last etching is a portrait on horseback of Don Juan d'Austria done in 1648—that is to say, well in the middle of the seventeenth century, when a new conception of art and of etching had reached its culmination.

Ribera, though a Spaniard—he was born in Játiva—must be reckoned to the Italian School—to Naples in particular, in which latter city he died.



PLATE XLI.—JUSEPE RIBERA (1588–1656).
"THE POET." ETCHING. (Reduced.)
(From the print in the British Museum.)

PLATE XLII

JACQUES CALLOT

(1592–1632.)

APART from Rembrandt, Jacques Callot is still the most renowned amongst the " Old Masters " of etching. This is due to a number of causes : there were several romantic episodes in his career ; he was a most prolific producer, with more than 1,400 plates to his credit ; he invented a special style of small-figure compositions, and used it in connection with fantastic and sensational subjects. In addition to this he was the inventor of a new technical device, a hard varnish—vernis de Luthiers—and Mr. Lumsden tells us that, technically, " his is a most important figure in the history of etching, because his influence descended side by side with that of his greater contemporary, Rembrandt, until our own day, as, I think, has not been fully recognized." Callot's father was Herald-at-Arms for Lorraine. He had therefore from his youth artistocratic and military associations ; but the fact that four of his brothers became members of religious orders—a fate against which he rebelled by running away from home—points also to the existence of nervous tension. He tried to reach Rome, travelling with a troupe of gipsies. He got as far as Florence, where he studied under Canta Gallina. Canta Gallina was an engraver and painter, and in particular employed by Giulio Parigi as a scenic artist in connection with the latter's " production " of stage plays.

From Florence, Callot after a while ran away to Rome, whence he was sent back home. Making a second abortive attempt to reach the " Holy City," he was eventually permitted to follow his bent for art, and went to Rome again. Here he studied under Tempesta (see Plate XXXV.), and under Thomassin, a pupil of Cort's, the founder of line-engraving as a reproductive medium, and the master also of Nicholas Cochin, thus bridging three centuries. All the elements of Callot's art are thus accounted for. His inclination to the romantic, fantastic, and grotesque is in part due, no doubt, to the nervous tension in his family, in conjunction with the fact that Lorraine is essentially Teutonic, between the upper (German) and the lower Rhenish (Flemish) tendencies. Under Canta Gallina he became acquainted with the manner of representing scenes theatrically ; from Tempesta he learnt the trick of setting large foreground figures against small background groups. From Thomassin he gained technical experience as an engraver. But it is not as an engraver with the burin that he shines. He is, in fact, intensely dull ; and even in his spirited etchings he fails wherever he has large spaces of tone to cover, owing to his mechanical way of shading with straight parallels. His vivacious and elegant way of drawing the figure, and especially of placing it in its environment, his fertile and imaginative invention, and a certain theatrical composition by means of a dark *coulisse*-like foreground (see illustration) more than compensate for his defects. Amongst his 1,400 prints are necessarily many of little account ; but, on the other hand, there are some displaying an almost incredible skill. A print called " La Foire de l'Impruneta," though of little æsthetic value, is said to contain 1,138 human figures, 45 horses, 67 donkeys, 137 dogs ! And Monsieur Licure, who has published recently a complete catalogue of Callot's *œuvre*, has counted in a space of less than an inch " no less than 54 figures, each less than half a centimetre." *Tours de force* of a different kind are to be seen in his skilful bird's-eye views of the sieges of " Breda," of " L'Ile de Ré," and of " La Rochelle," for which latter Louis XIII. paid him 12,000 livres. The skill with which not only the land is rendered as from the air we can now with our experience of air-photographs

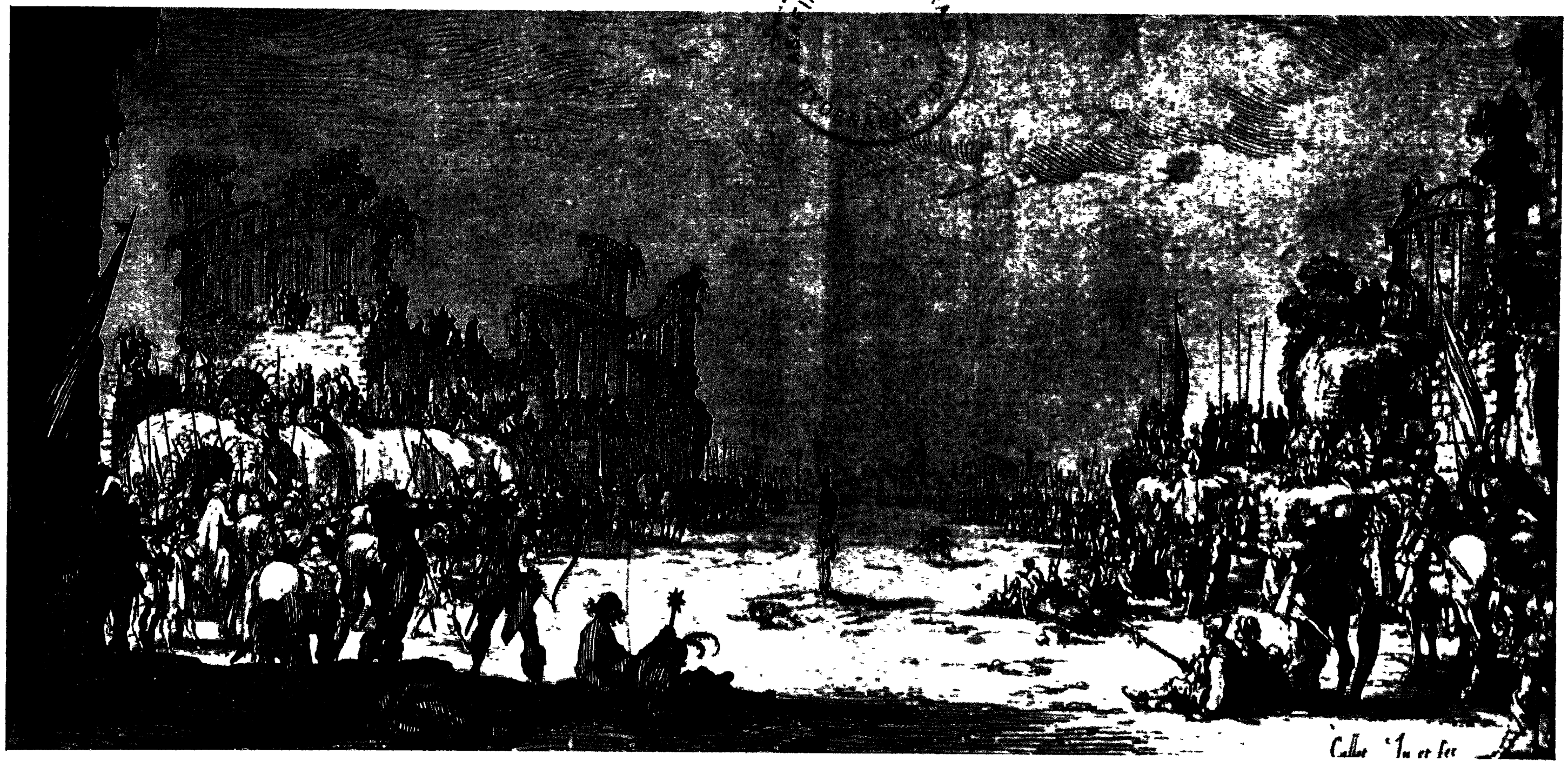


PLATE XLII.—JACQUES CALLOT (1592–1632).
"THE MARTYRDOM OF ST. SEBASTIAN." ETCHING.
(From the print in the British Museum.)

appreciate even better than his contemporaries; but the groups of figures, and particularly the rendering of the shipping, is amazing. Typical of his theatrical work are the various etchings for the masque of "L'Arrivée de l'Amour en Toscane," of 1615, the "Guerre de Beauté," of 1616, and the "Temptation of St. Anthony," based on an intermezzo play by Andrea Salvadori —in particular the second intermezzo, "where may be seen the Inferno arming to avenge Circe against Tirreno," a subject which was subsequently copied by Teniers, and has its ancestry in Bosch and Brueghel. Æsthetically, however, his persisting reputation rests on the series of twenty-four, called Balli di Sfessania, including the various actors and actresses of the *Commedia del Arte*, the Pullicionellos, Scaramouchs, Pantaloons, etc., in the actions and costumes of the dance and drawn with virtuosity, choreographic accuracy, and Rabelaisian humour; next the six small etchings of the "Petites Misères de la Guerre" and the eighteen larger ones of "Les Grandes Misères et les Malheurs de la Guerre," of 1633. Callot was a great patriot, and these scenes represent the outpouring of his wrath against the despoilers of his country—the French. When Louis XIV. asked him to add a plate of the siege of Nancy to the other sieges he had rendered, he refused; and when he was told that there were means of compelling him to do so, he said he would rather cut off his hand than comply. These etchings gain in relevance if this spirit is understood. Other little masterpieces of etching are the tiny "Exercices militaires," of 1635, and of "Les Fantaisies," the series of Beggars and Hunchbacks. His two views of Paris, the "Vue du Louvre" and the "Vue du Pont-Neuf," drawn in 1628 and etched in 1630, have had considerable influence on the development of this type of etching. Callot died at the early age of forty-three in Nancy.

PLATES XLIII AND XLIV

HERCULES SEGHERS

(1589/90–*c.* 1640.)

LIKE Jean Duvet in the preceding century, Hercules Seghers stands apart from the rest o his fellows—fellow-artists and fellow-men—in the seventeenth century. Of his life we knov little, but just enough to confirm this statement, which his work, moreover, amply justifies He was born in 1589 or 1590, and died about 1640. He was probably a native of Amsterdam He is said to have been a pupil of the Flemish landscape painter Gillis van Coninxlo. I 1612 he became a member of the Guild of St. Luke at Haarlem. Two years later there is record of his prosecution for seduction of a young woman, and in the same year a recor of his engagement to a woman sixteen years his senior, Anneken van der Bruggen, whom h married in 1615. Samuel van Hoogstraeten, a pupil of Rembrandt and a poet, and autho of *Introduction to the High School of Art*, tells a touching story in it of the sore strait in which " the little esteemed and later, in art, great Hercules Seghers flourished or rathe withered in my green years " ; how he possessed conscientious and accurate powers o observation, sure draughtsmanship in landscapes and views, of imagined and excogitate (*ersonnen*) mountains and ravines ; how he was " pregnant with whole provinces " : tell us also of the wife's distress, because Seghers would use up all the household linen to prin his etchings on ; how no one would buy pictures and prints of his except the grocers an dairymen, who used his prints to wrap their wares in ; and how, finally, the artist tried t drown his despair in drink—and, drunk, fell downstairs, and died.

Hercules Seghers' work is excessively rare. Two fine landscape paintings of his—view of the Dutch flats—are in Berlin ; but the bulk of his prints seems to have been destroyed and only some seventy plates are now recognized as his work.

If these were not in themselves of surpassing interest, the fact that Rembrandt is know to have collected no less than six of his landscapes, and, moreover, used at least one plate c Seghers' etching after Goudt's engraving of Elsheimer's " Tobit and the Angel," to conver it into a " Flight into Egypt "—altering only the figures, but preserving most of the landscape– would convince us that Seghers was an artist worthy of special consideration. Rembrand etched his famous landscape with the Three Trees on a Seghers' plate ; the unusual treatmen of the sky, with the slanting lines of rain, is said to be due to his endeavour to obliterate th remains of Seghers' etching.

Seghers, however, was manifestly not comparable with Rembrandt. From his wor speaks a totally different temperament. True there are passages in his etchings, views flat landscapes,* which show that Rembrandt may have learnt something from the old master whom he admired, but perhaps did not approve of as an etcher. Rembrandt wa essentially concerned with actualities : even his sacred subjects are attempts to prese the actuality of religion. Seghers is a dreamer ; essentially dissatisfied with things as the are, he tries to mould the world of vision in the cast of his morbid fantastic temperamen Hence engraving and etching as he finds it does not satisfy him. He desires " Stimmung the translation of nature into an idea, the interpretation of facts into a mood. He see to get colour into his prints, not by way of making them pseudo-paintings, but in order

* See Jaro Springer : *Hercules Seghers*. Graphische Gesellschaft, Bruno Cassirer, 1912.

convey a mood. Thus he transfigures a woodcut by Hans Baldung Grien, a "Bewailing of Christ," so that it assumes a new spiritual beauty; he copies a bronze horse by Giovanni da Bologna, and makes it seem a fugitive from Pluto's chariot; he etches "Three Books," tints the print yellow, gives it a black background, and they assume a kind of magic significance over and above the purely æsthetical interest of the rhythm of their lines.

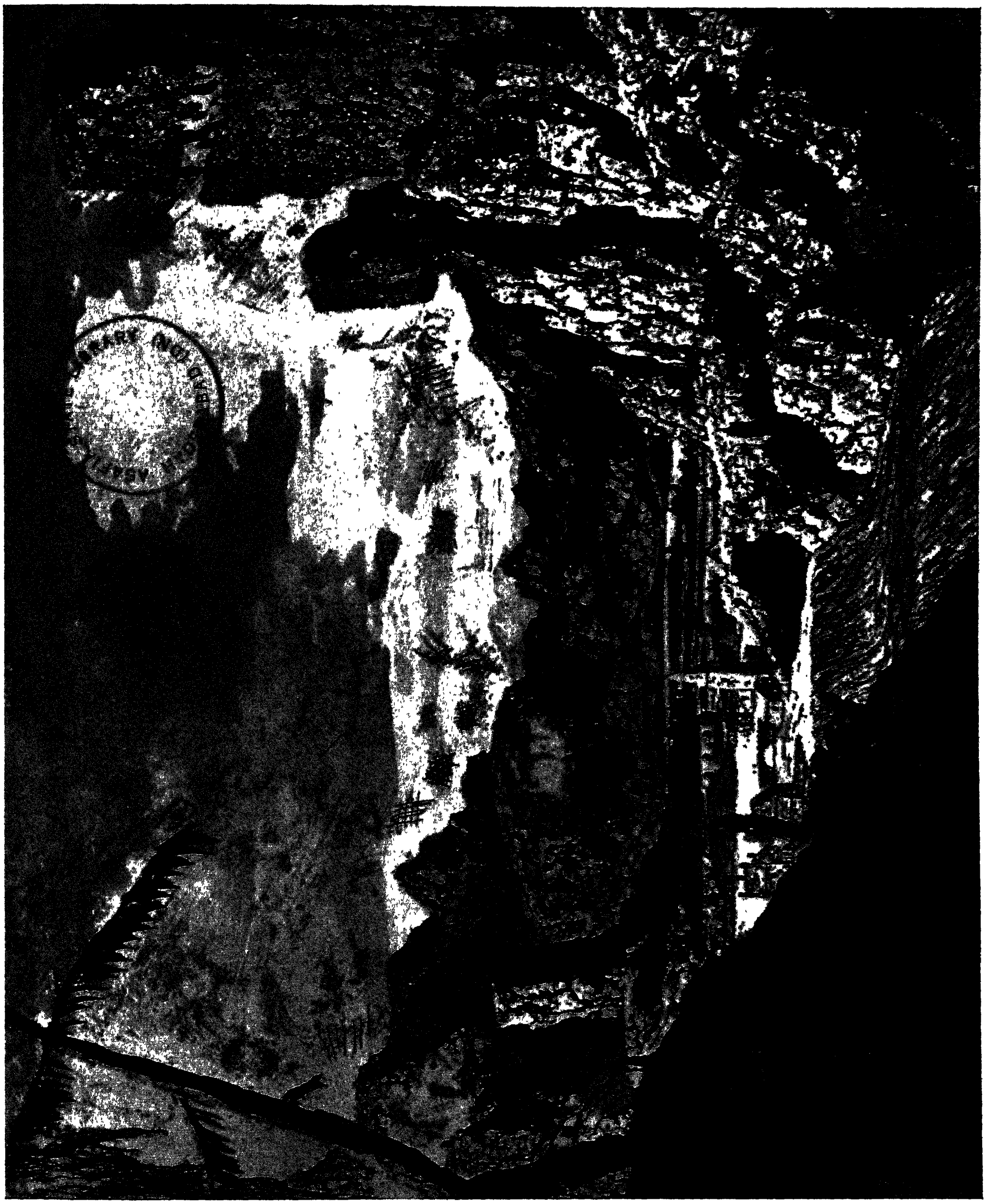
Amongst his landscapes are some, it is true, that seem quite normal, more especially those in which he gives us views of the wide flat Dutch scenery, although even here he tries to enhance the effect by curious colouring. But in his rocky landscapes, enhanced by moss-covered fir trees, he strikes a new, fantastic, tortured note. He is not satisfied with black printing; he tries coloured inks—blues, greens, browns—and oil and water-colour stains for his paper. He even prints with white ink on dark grounds (*e.g.* in "The Great Church Ruin"), or he stops out the whites (*e.g.* in "The Great Tree"). He prints on linen, he stains the background with linen cloth markings. He is always experimenting; always trying to do something different—something that shall make his medium conform to his mood.

Time and again one is reminded of the East. His "Sea Storm," a furious sea against which two black ships vainly battle, looks, with its jet black sky and its golden tones in the sea, like old black and gold Chinese lacquer. "The Mossy Fir Tree," with the blue-green tints in the sky, its olive-green below, and its pinkish tints across the middle resembles a Japanese print. And there are other Japanese effects, as in the treatment of the landscape foreground in "The Town with the Two Church Towers," or in the fir-tree branch landscape, where the branch cuts across the right-top corner.

One thinks of Japan and China, and also of Van Gogh's pen-drawings—and Van Gogh was a fellow-countryman of his, and actually influenced by Japanese prints, such as Seghers could not have seen—"The Great Ships," a perhaps unfinished etching, is a case in point—and also Seghers' curiously rounded lines in rocks and mountains, though they are much smaller than Van Gogh's flame-like twirls; and the "Ruin with a View" is quite in Van Gogh's best Arles manner.

Whatever interpretation we put upon his work—and Herr Wilhelm Fraenger * has given a very plausible one, marred only by the style, which is as tortured as Seghers'—it is clear that Seghers was an artist of deep psychological interest, though his etchings are, on the whole, a record of splendid failures.

* Wilhelm Fraenger: *Hercules Seghers*. Published by Eugen Rentsch, Erlenbach-Zurich, 1922.



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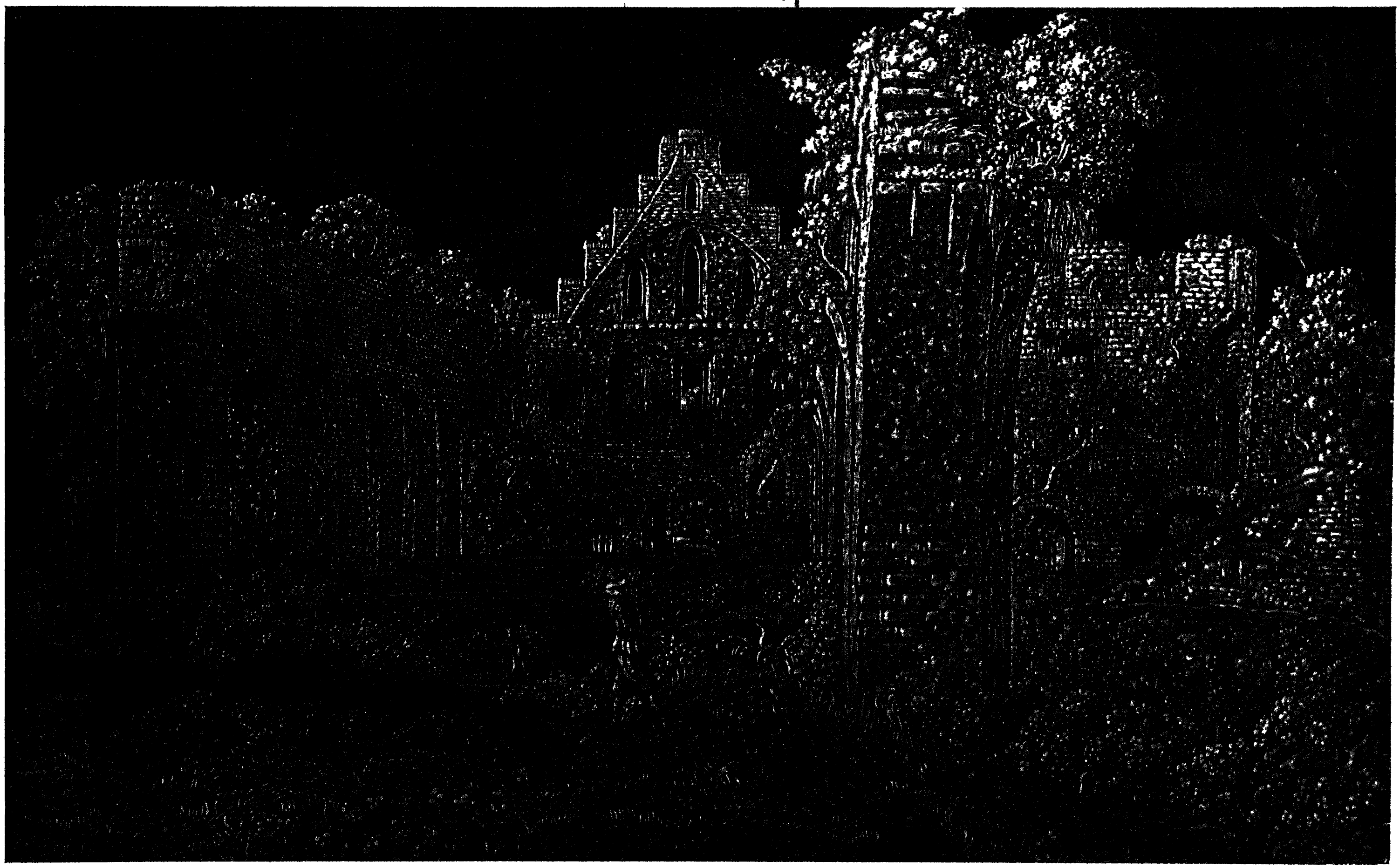


PLATE XLIV.—HERCULES SEGHERS (1589/90–*c.* 1640).
"THE GREAT CHURCH RUIN." ETCHING PRINTED IN WHITE ON DARK BACKGROUND. (Reduced.)

PLATE XLV

CLAUDE MELLAN

(1598–1688.)

CLAUDE MELLAN is an interesting craftsman from more than one point of view. He is the first French master of line-engraving, and as such exerted an influence over the great French reproductive line-engravers, such as Nanteuil and Masson. Mellan is also noteworthy as a man with a theory which he consistently puts into practice ; it is a theory of the utmost simplicity, and consists in rendering tone by means of parallel lines, which are not allowed to be crossed by others, and in rendering form by making these lines follow its direction, and indicating shading by their swelling or tapering. Mellan was an " original engraver " in the sense that he mostly engraved his own designs, but his technique, which required great dexterity, was nevertheless mechanical. In its effect it is, at first sight, rather pleasant, endowing the prints with a certain light and sunny quality. Mellan was a good draughtsman, and therefore also a good portraïtist, and his portraits represent the most valuable part of his work. In the mechanical application of a " system " he is, however, like all who follow such a practice, the very antithesis of the creative or truly " original " engraver, who adapts his linear language to the ideas he desires to express. It is much more the absence of a pre-conceived system applied to the design than the question whether the design is the engravers' own or not which marks off the work of the creative artist from that of the artistic craftsman. Mellan gained his fame from his " trick-technique," which is probably not quite so difficult of accomplishment as it looks. In particular the celebrated " Sudarium of St. Veronica," executed by a single spiral line—begun on the point of the Saviour's nose, and continued, with variations of direction and thickness, over the whole face and background—is of less artistic merit than many of his portraits (see illustration), or even than his engravings of the classical statues of the Giustiniani Collection, where the contours and tones are often suggested with superb sensibility.

Mellan was born at Abbeville, studied painting under Simon Vouet, took up engraving with the burin in the manner of Michel Lasne, went to Rome, and there began to develop his own peculiar technique ; returned to Paris, where he died at the advanced age of ninety.


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PLATE XLV.—CLAUDE MELLAN (1598–1688).

"PORTRAIT OF DREUX D'AUBRAY." LINE ENGRAVING. (Reduced.)

(From the print in the British Museum.)

PLATE XLVI

SIR ANTHONY VAN DYCK

(1599–1641.)

THOUGH Van Dyck's few and incomplete etchings must rank as the best done by Flemish etchers of the period, and though they are much praised, and, in consequence of their rarity in their first state, highly priced, they are not really great, because Van Dyck himself was not one of the really great artists. So far as they go—and Van Dyck did not finish a single one—they are skilful and elegant; as skilful and elegant as everything he did with his own hand. Moreover, as these etchings—there are sixteen of them, intended for his "Iconography," which ultimately, after his death, comprised one hundred and twenty-eight engravings from his pictures—are portraits of fellow-artists and his intimate friends, they possess a deeper psychological significance than his usual "society portraits." In this respect the likenesses of Philippe le Roy, Joannes de Wael, and especially of Snyders, are particularly good—even impressive. Taken as a whole, however, and even disregarding the mechanical work of completion done by other hands, they are disappointing. Their best artistic quality is their "spacing on the plate," as may be seen in the portraits just mentioned, and in his own.

As regards technical excellence, one may mention the treatment of hair both on the head and in beards and moustaches. Van Dyck, who cannot have had much practice as an etcher—apart from these sixteen portrait heads he seems only to have slightly etched two paintings (the "Ecce Homo" and "Titian and His Daughter") as a preparation for the professional engraver—was nevertheless astonishingly skilful in his craftsmanship, which is said to have been based on Baroccio's technique.

Yet in spite of all their good qualities there is something commonplace in them compared with Rembrandt's portrait etchings. Rembrandt, one feels, was an artist; Van Dyck was, at the time when he did them—that is, after his return from Italy—fast becoming a fashionable portrait-painter. With Rembrandt every touch was creative; with Van Dyck it was part of his *métier*—it had become routine: so that there is a suspicion of this quality even in the, to him, comparatively unfamiliar technique of etchings.

Our illustration is chosen because it was carried further by himself than most of his other plates.



PLATE XLVI.—SIR ANTHONY VAN DYCK (1599–1641).
"PORTRAIT OF LUCAS VORSTERMANN." ETCHING. (Reduced.)
(From the print in the British Museum.)

PLATE XLVII

CLAUDE GELLÉE

Known as CLAUDE LORRAIN or CLAUDE

(1600–1682.)

IN Claude Gellée's etchings we find the same quality that distinguishes his paintings—namely, a concentration upon design and upon the effect of light on the landscape. As a painter he, moreover, uses line in a manner different both from that of the calligraphic draughtsman or the strictly disciplined engraver. As an etcher, quite as much as a painter, he sought and found his own means of expression. There is no etcher before him who practised a similar technique, though in the engravings of Paul Brill we see the beginnings of Claude's "heroic" landscape design.

Claude, the Lorrainer, had in his mental make-up something of the Fleming, upon which influence of the Italian landscape rather than the Italian art was superimposed. Unlike Callot, he has little of the French spirit—unless indeed one considers that characteristically French which hovers between the Teutonic and the Latin poles: the two tendencies, the romantic and the classical, fighting for ascendancy alternately throughout the history of French art.

Claude was not a facile etcher, easily satisfied with results. He bit and re-bit his plates, using stopping-out methods, and reinforcing the bitten lines with graver and drypoint, as may be seen in his "Le Troupeau en marche par un temps orageux," of which unfinished states exist, showing the stopped-out parts. The sense of the dramatic always informs his work, even in its first states—as, for example, in "La Tempête." An impression in the British Museum is extraordinarily atmospheric, though this may conceivably be due to "bad" printing! Amongst his best plates are "Le Bouvier," a fine, carefully wrought composition of a wooded landscape, with cattle going to drink; "La Danse sous les Arbres," which shows Corot's artistic ancestry; "Le Soleil couchant," where all manner of "dodges" have been resorted to to obtain the effect of light in the sky; and, perhaps the best of all, the "Scène de Brigands," a very effective and dramatic plate, with dark trees relieved against a light sky, with a stream in the middle distance and mountains in the background. Here soft-ground etching is said to have been added to help the effect.

Claude's etchings number only some thirty odd plates, and seem to have been made between the years 1630 and 1662, more for his own satisfaction than for general dissemination.

Claude was a solitary man who, like Turner, hardly mixed with his own fellows, and of whose life comparatively little is known. He was born in Chamagne (Lorraine), and died in Rome.



PLATE XLVII.—CLAUDE GELLEE (1600–1682).
"SCÈNE DE BRIGANDS." ETCHING. (Original Size.)
(From the print in the British Museum.)

PLATES XLVIII–LI

REMBRANDT

(1606–1669.)

OF all those who have plied the etcher's needle, none stands to this day higher than Rembrandt, none has more enthusiastic worshippers, none a greater following of students and craftsmen. How is this to be accounted for ?

The answer is not difficult, except for those who are accustomed to demand it from history, or from æsthetics, or from technics ; and they are probably in the majority. Historically, æsthetically, and technically considered, Rembrandt and his art presents a number of problems which have not yet been satisfactorily solved. It is, for example, not *definitely* proved who were his masters, nor from whom he acquired the knowledge of the etchers' craft ; it is not definitely settled which of the etchings of his " circle " were his, or products of collaboration with other artists, or perhaps entirely by other hands—that is to say, whilst, of course, a great number of his prints are undoubtedly the work of his hand, there are still a considerable doubt about others.*

Fortunately the appreciation of Rembrandt's art does not depend on problems of this kind at all. Rembrandt was a great etcher, it is true, but he was first and foremost a human being ; and the greatness of his art depends on the fact that there was *humani nihil alienum* to him. I doubt very much whether the greatness of Rembrandt can be appreciated by the young—or at least by those who have not had their measure of suffering, of hope and despair, of serenity and dejection, of joy and sorrow, their experience of the villainy, the malice, stupidity, the innocence, the faith, the kindness, indifference, and indolence of their fellows —or their own, for that matter. Where any such human qualities are supremely well expressed in his art, there we are in the presence of the real Rembrandt ; where such qualities are not to be found, or where they are expressed without his incredible genius, it does not really matter whether the print is incontestably authentic or not.

There were many sides to Rembrandt's character. He was not by any means only an artist ; he was a business man of sorts, a dealer in pictures and "antiques" : at times successful—ultimately in this respect a failure. He kept an " atelier " with assistants and apprentices, and had schemes for " rigging the market " for his etching, quite like the dealers in our own day. He could be as coarse and as indecent as any boor, and such works of his are redeemed precisely by their lack of *raffinement*, by their " humanness." He was from beginning to end imperturbably himself—a quality which prevented him from succumbing to the Italianizing influences around him, which were regarded by the élite in art as essential as the Parisian influences are to-day.

Rembrandt was not an intellectual ; he was the son of a miller and of a baker's daughter. He nevertheless learnt a little Latin, and even studied—for a twelvemonth or so—at the

* See on this subject André-Charles Coppier's *Les Eaux-Fortes de Rembrandt.* Paris, Armand Colin, 1922. Monsieur Coppier's attributions and arguments seem in most cases irrefutable, and his general standard of appreciation entirely right. How puzzling the problems are even to experts may be gauged from the following paragraph :

" Ainsi, tous les catalogues admettent sans conteste, depuis Gersaint, que le B. 119, *L'Aveugle ou les Musiciens ambulants* est une pièce authentique de la jeunesse de l'artiste, qui l'aurait gravée vers 1635. Charles Blanc, Seidlitz, Middleton, Dutuit, Rovinski, Courboies, Hind et Emile Michel n'ont élevé aucune objection sur l'authenticité de cette eau-forte *qui est pourtant signée G. Dou*, au milieu de la planche dans la lumière, sur la vielle du musicien aveugle ! ! ! "

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PLATE XLVIII.—REMBRANDT (1606–1669).
"PORTRAIT OF REMBRANDT'S MOTHER (1630)." ETCHING. (Original Size.)
(From the print in the British Museum.)

University of Leyden. He never went to Italy; he never wrote either poetry or prose. He led a sedentary life, and was, contrary to the appearance of his self-portraits, in his younger days of exceptionally delicate constitution. At one time of his life he had some connection with the court of the Prince of Orange; but his friends were amongst the merchants, such as the Burgomaster Six, the savants, both Gentiles and Jews, and, above all, amongst the poor. The nineteenth century would not call his morals pure, mainly because the union with his second wife was "irregular."

Rembrandt's temperament was essentially impressionable and contemplative; his spirit passive in relation to life, but active, in the highest degree of intellectual power, in relation to his art. He was painstaking with his brush or his needle in order to record his ideas, not in order to produce a work of art. In consonance with his nature he was a true Impressionist. There is not a landscape of his which does not record the "feeling" of the scene; there is not a figure of his that does not also express the soul. He is never interested in form as such, either in relation to linear rhythms or to volume or to solidity. He is interested in light, because of its mystery, its power of revealing and of veiling fact, and the lines he draws with the point always subserve this purpose.

It is this quality which makes his technique baffling to the would-be disciple. His *lines* are not objective, but flow subconsciously from his nerves and muscles of brain and hand, even though he began apparently under the influence of the technique of Jan Lievens, the slightly older artist with whom he had associated himself commercially in 1627.* But whatever other artists may have worked together with him—such as Joris Vliet, Gerard Dou, Ferdinand Bol, etc.—the ultimate test of a Rembrandt is not the technique, but the subject-interest—that is to say, not the means so much as the aim. Whether the means show at first a Lievenish delicacy and kinship with a fine pen line, as in the early portrait of his mother of 1628, and still more in the other of 1630, which bears the Rembrandt-Lievens signature, or develops into the splendidly open calligraphic fluidity of the "Six's Bridge" of 1647, or densely crowded linear system which defies the naked eye, as in the portrait of Jan Six of the same year, or the passionate vigour of the dramatic "Three Crosses" —everywhere it is Rembrandt's spirit which evokes the technique proper to the subject. Nothing was further from his mind than Æstheticism, nothing more inextricable from what we recognize as his Art than his Life. He attends a christening, and it becomes a "Presentation in the Temple"; his wife expects a child, and the fact is transformed by him into a "Visitation;" she falls ill, and he creates "The Death of the Virgin." The "collector," as a rule, concerns himself most with the "rare states" of Rembrandt's etchings; but it is the rare state of Rembrandt's soul, the depth of his insight, the sensitiveness with which he translates life into art: these are the things which give his art its value and its unique significance.

This power which he possesses expresses itself not only in the general design of his plates, in the distribution of masses, light or dark, but also in the vividness with which any given scene is lived through by him. Nor does the modern spectator feel any incongruity in the naïf Orientalism with which he invests his Biblical scenes in general, nor with the unmistakable *baroque* which also occasionally appears in such subjects: "The Death of the Virgin," for example, or "The Great Raising of Lazarus." An examination of the head of Lazarus here, of that of the Virgin, or even of the High Priest there, immediately raises the plates above the level of their peculiarly skilful "stage management."

This "stage management" sounds a little derogatory, but it is of the essence of art, and found consequently also in the "Christ healing the Sick." One would have to write an independent essay—nay, a poem—in order to express its qualities, technical,† æsthetical, and

* See Coppier, *loc. cit.*, pp. 16 and 17.

† Mr. Stanley Anderson, R.E., contends that three-quarters of this plate is scraped drypoint.



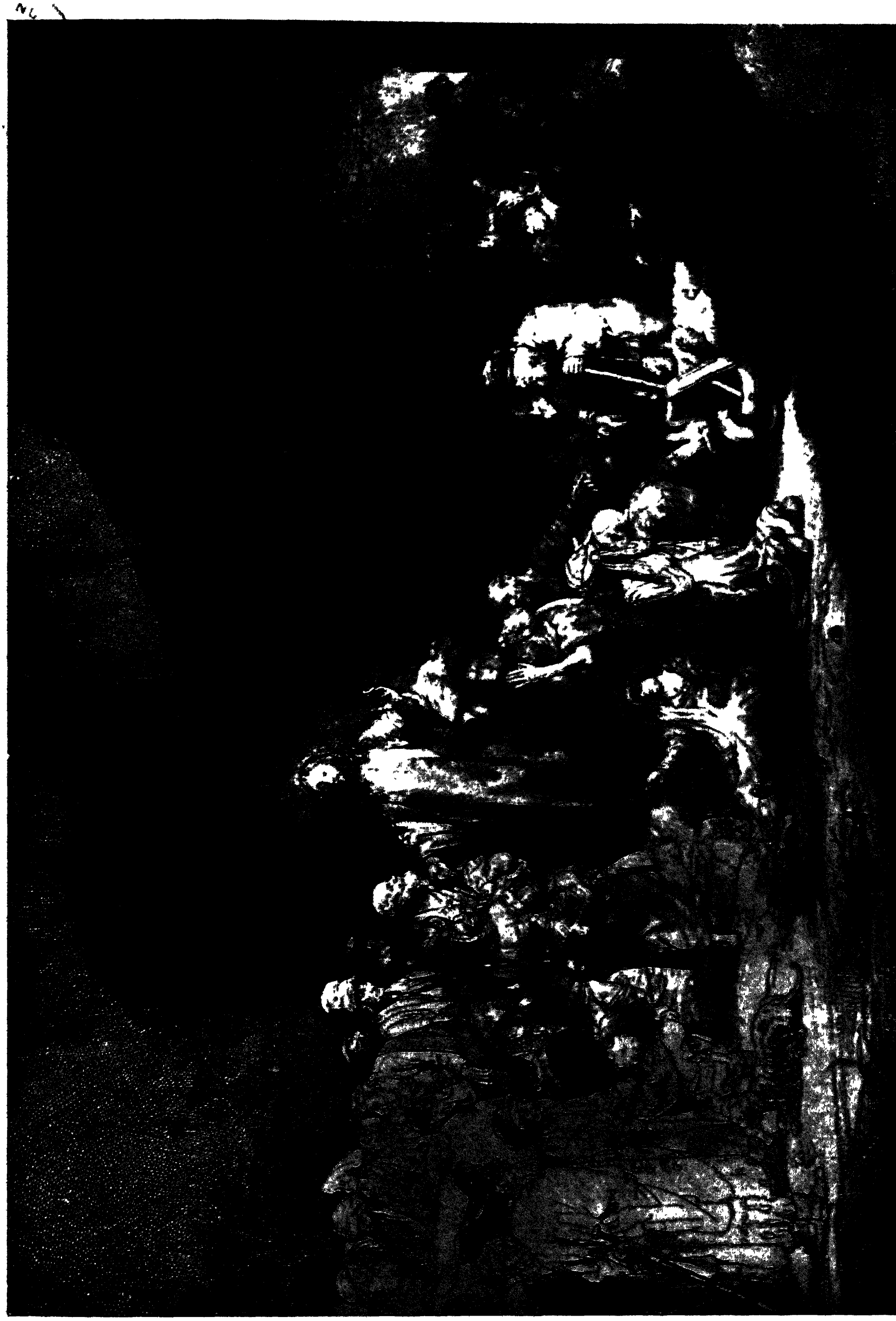
PLATE XLIX.—REMBRANDT (1606–1669).
" PORTRAIT OF A PENSIVE YOUNG MAN." ETCHING.
(Original Size.)
(*From the print in the British Museum.*)

especially psychological,* in words; but for those to whom Rembrandt's significance is still unexplained, it may be observed that if every print had been destroyed and forgotten, if only fragments of the composition—such as the back view of the Pharisee in the foreground, the upraised hands of the beggar on the right, the blind man's head still farther on the right, or the superciliously smiling features of the Pharisee on the left—were preserved, one could infer the beauty and the depth of vision expressed in the complete design: just as one can judge the significance of Rembrandt's portrait etchings from examination of, say, the "Pensive Young Man," here reproduced, or of his landscapes from the technically interesting "Omval," also illustrated, though it is by no means as dramatic as "The Three Trees," or as amazingly simple and direct as the "Six's Bridge."

Even in the highly elaborated prints, such as the "Jan Six," which is really a reproductive etching, in the sense that its lines have only an ancillary status, it is the delight he took in the careful observation of the scene before his eyes, it is the human interest which gives the technique employed its value, not the skill. Of all his etchings, the elaborate ones, though the most skilful, are perhaps the least significant.

To appreciate Rembrandt's work, one must think of the Man first: from the appreciation of his mentality, from the contemplation of his humanity, will inevitably grow the appreciation of his ART.

* For an admirable analysis the reader is once more referred to Coppier, who devotes a whole and inspired chapter to it.





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PLATE LII

UNKNOWN ARTIST OF REMBRANDT'S CIRCLE

(*c.* 1620 [?].)

THE beginnings of Rembrandt as an etcher are still obscure. His earliest authenticated prints, dated 1628, are already the work of a master. There are, however, a number of etchings by " des élèves de Rembrandt et des Maîtres qui ont gravé dans son goût," catalogued by Dmitri Rovinski in 1894, amongst which, conceivably, Rembrandt's earliest beginnings may be concealed. One of them, catalogued in the eighteenth century as by Rembrandt " de ses commencements," represents " David kneeling in Prayer," by candlelight; another, " Christ on the Mount of Olives." The former is done by an inefficient draughtsman, and only, perhaps, remarkable for a sense of space and the manipulation of the lighting effects. The latter, however, ascribed by Rovinski to the same hand, is considerably more significant. It does not seem to me to be by the same hand, and though its draughtsmanship has at first sight something awkward and inexperienced about it, closer inspection seems, on the contrary, to suggest that its author was not a young man, and inexperienced perhaps as an etcher, but not as a painter. The depth of feeling it betrays is worthy of Rembrandt himself. Note the child-like submission of Christ, and the almost paternal gesture of the angel; note also the thistles springing into the light, a kind of symbolism worthy of the master, this linking up of nature with the soul of man. But the technique, the handwriting, is hardly Rembrandt's, even supposing it to date before his association with Lievens or his apprenticeship with Lastman—*i.e.* 1622. The most remarkable quality of this print is its deliberate, almost abstract, design, in which shapes are considered, as it were, apart from their meaning; note the sharply-pointed diagonals of the light contrasted with the curves of the storm-clouds, and countered by the slightly leaning vertical of the tree trunk; note the curling torch flame and the rhythmic arrangement of the half light on the figures.

This " Christ on the Mount of Olives " seems to me one of the most remarkable etchings of its place and period.



PLATE LII.—UNKNOWN ARTIST (*c.* 1620 [?].)
"CHRIST ON THE MOUNT OF OLIVES." ETCHING. (Slightly Reduced.)
(*From the print in the British Museum.*)

HYDERABAD

Plate LIII

ANTHONIS WATERLOO

(1609 to after 1676.)

Waterloo's etchings are not at present held in their former high esteem, which is a pity since some of them in good early prints are extremely attractive on account of their ligh and the subtlety of gradation in their tones. Waterloo's is, of course, a much more common place mind than Rembrandt's, but he took a great interest in the purely technical side of th craft. He had, as Bartsch remarks, "une méthode toute particulière que l'on ne saurai guère comparer avec celle de quelque maître que ce soit." This "very particular method" consisted apparently in never submitting his plates to repeated bitings, but, carefully pro tecting the backgrounds and keeping his three planes all in the same weakly bitten degree he effected the gradation of tone by graver work. This procedure often spoilt the results but in early prints and where it succeeds—as in the one here reproduced—his prints have very considerable charm.

Waterloo was born in Lille, lived in Holland, mainly in Amsterdam, but he possessed a château at Utrecht. He produced over a hundred and thirty etchings, mostly like his paintings—forest scenes.

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PLATE LIII.—ANTHONIS WATERLOO (16[illegible] after 1676).
"A LANDSCAPE." ETCHING. (Sli[illegible] Reduced.)

PLATES LIV AND LV

WENCESLAUS HOLLAR

(1607–1677.)

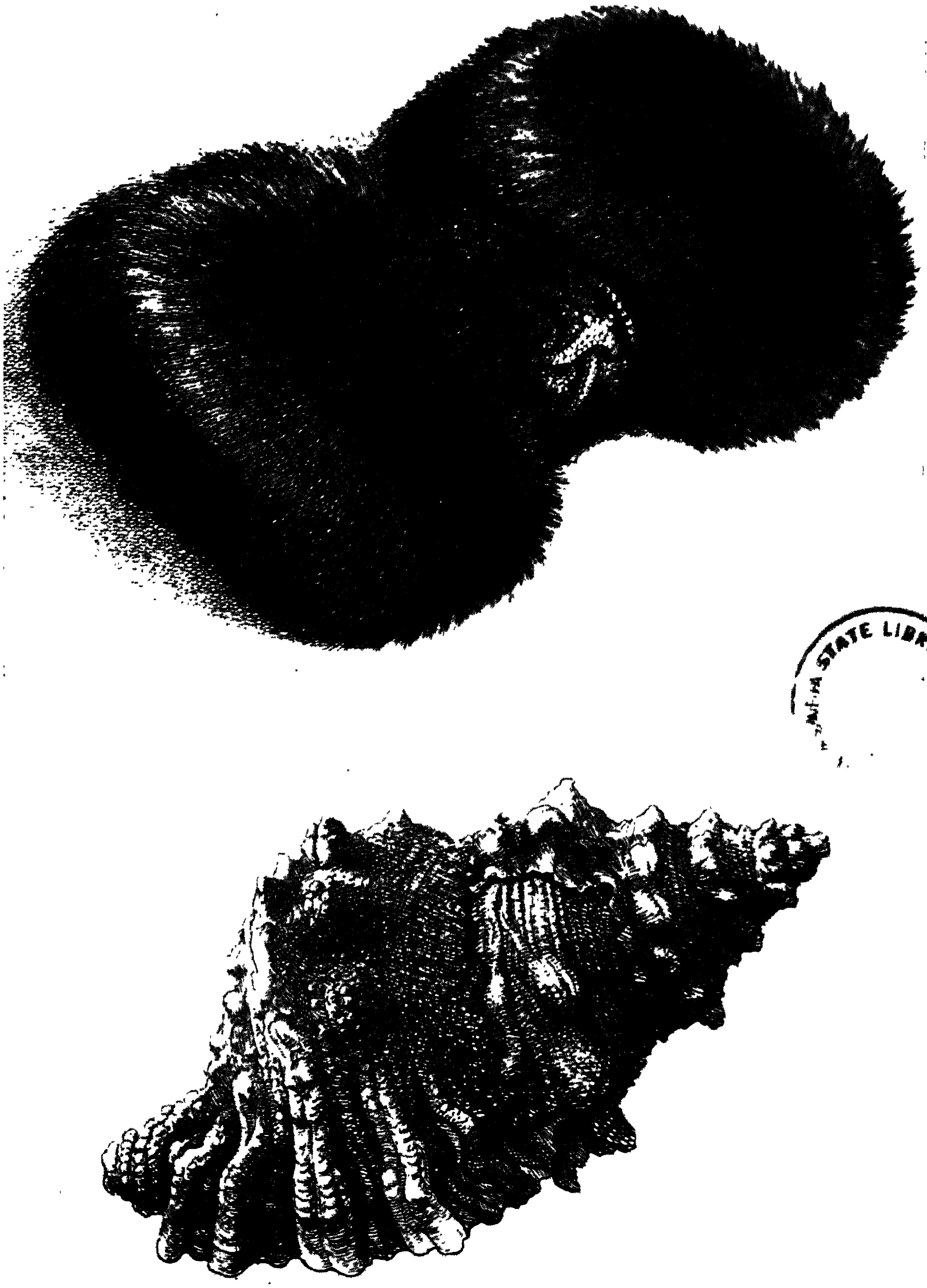
WENCESLAUS HOLLAR, claimed both by the Germans and the Czechs as their own, and, owing to his long residence in England, adopted by that country also, is an excellent illustration of the servant with one talent, but who did not dig it in the earth and hide his lord's money. Few men have made more of the little capital they possessed than he, figuratively speaking. Actually, he was "hopeless" in money matters, worked strictly as a labourer at 12 pence an hour, turned out well-nigh three thousand plates, and left this world in such indigent circumstances that the bailiffs took pity upon him and let him die in his bed before turning his body and his belongings out of the house.

Hollar, though of ancient family and good education, had the naïf mind of an artisan. He lacked creative imagination; possessed, in fact, *qua* artist, what Mr. Hind rightly calls a "modest genius," but he made the most of it. Perhaps a passage in his premature "obituary" notice, inscribed under his portrait by Meyssens, characterizes him and his work precisely; it reads translated:

> Wenceslaus Hollar, Gentleman, born at Prague, in the year 1607, was by nature much inclined towards the art of miniature, especially for illustration . . ."

He remains to this day principally interesting as an illustrator—that is to say, through his travels, his association with the Earl of Arundel, and his work for London publishers. His "inclination towards the art of miniature, especially for illustration . . ." causes him to excel only and exclusively where he represents small objects, such as shells, butterflies, insects, or the trifles and fal-de-rals of women's costumes. His little landscapes, too, have often an attractive grace, which is perhaps more apparent than due to any great refinement of design or draughtsmanship. In his other plates he is hardly more than an artisan, so far as design and drawing is concerned.

His great redeeming feature, however, is the excellence of his etching; though even that does not often save his design from banality. The exceptions to this rule are the aforementioned series of costume etchings: the "Ornatus Muliebris Anglicanus, or the Severall Habits of English Women from the Nobilitie to the Country Women as they are in these Times," 1640, and the "Theatrum Mulierum or Aula Veneris" of 1643 and 1645. Having regard to the fact that Hollar was acquainted with Callot's figures—he copied his series of beggars—these etchings are dull enough in drawing, but Hollar gives them a greater refinement in textures, especially in the later series, where the attempt to render the quality of the material, silk, satin, wool, etc., is highly successful. Perfectly admirable, however, in this respect are the series of "muffs," which he executed in pure etching, and which delighted the etchers of the nineteenth century. Sir Seymour Haden praised him for presenting "truth without pretension," for his perfection of biting, and the precise degree of gradation and simple probity. These qualities are also noticeable, if to a lesser degree, in his "Butterflies" and "Insects," and in most, but not all, of his "Shells." Next to these "still-life" subjects, that remain nevertheless illustrations, and not like Rembrandt's famous shell picture representations, his memory is most worth cherishing in his little landscapes. Hollar's claim to æsthetic recognition resides here, as elsewhere, in the subtlety and variety of tones produced purely by the use of needle and acid.



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PLATES LIV. AND LV.—WENCESLAUS HOLLAR (1607–1677).
ONE OF THE "MUFFS" AND ONE OF THE "SHELLS" SERIES.
ETCHINGS. (Original Size.)
(*From the prints in the British Museum.*)

PLATES LVIA AND LVIB

STEFANO DELLA BELLA

(1610–1664.)

UNLIKE Jacques Callot, whom he rather rivalled than imitated, Stefano della Bella (known in France, where he lived for some ten years, as Etienne de La Belle) has not perhaps had the full measure of the recognition he deserves. Born at Florence, he was the son of a goldsmith, and intended for his father's profession. He was, in fact, apprenticed to G. B. Fossi, a goldsmith; then to a printer; next to Orazio Vanni, a goldsmith and jeweller; but it was his accidental discovery of some etchings by Callot which had the deciding influence on his life. He copied them, and frequented every kind of divertissement, joust, tournament, carrousel, course de chevaux he was able to attend, and eventually became the pupil of Callot's own master, Canta Gallina, who through Giulio Parigi was associated with the "production" of such entertainments. Like Callot, he consequently excelled in the spirited drawing of tiny figures both on horseback and on foot. It is told as a curiosity that he always drew such figures from the feet upwards. Amongst his *œuvre* are sets of prints representing such spectacles as "The Entry of the Polish Ambassador into Rome under Pope Urban VIII."; "The Order of the Festivities in connection with the Wedding of Ferdinand II., Grand Duke of Tuscany, in 1637," and including the choreography of a *ballet à cheval* and the decorations of the theatrical performance. In 1640 Richelieu called him to the court of Louis XIII., for whom he drew very large views of the sieges of Arras and La Rochelle, after the manner of Callot; these he subsequently engraved. Apart from work of this nature, he designed with a great deal of fanciful invention all manner of ornament for goldsmith's work—"Ornamenti di Fregi e Foglianni—Raccolta di Vasi," a great number of cartouches, etc. He etched also a very original frontispiece for the *Œuvres de Scarron*, published in 1649, and showing a back view of the crippled satirist in a high-backed chair with the nine muses as fishwives, in a manner resembling a cross between Rubens and Goya; also sets of instructive playing-cards—"Jeu de la mythologie," "Reines renommées," and other subjects—in addition to a large number of other etchings, including saints, Biblical subjects, views, and "Caprices," after the manner of Callot. Della Bella is uneven, many of his inventions and etchings being slight, both as regards design and technique. Nevertheless, when he is "good" he is æsthetically and technically on a higher level than Callot, whose prints are sometimes mistaken for his. Della Bella is a cleaner draughtsman, a more sparkling etcher, with finer execution and cleaner line—the engraver's rather than the draughtsman's, his early training, no doubt, accounting for this. Amongst his more than 1,400 prints, the following show his qualities at their best: a suite of six little etchings entitled, "Paysages maritimes," a suite of eight "Vues de ports de mer," the "Caprices faict par della Bella." The view of the Pont-Neuf at Paris, a large size print with a multitude of small figures, has been, for no very good reason, it seems to me, pronounced his masterpiece. If we disregard virtuosity and skill as such, there can, however, be little doubt that the Dance of Death subjects, known as the "Cinq Morts," of which one remained uncompleted owing to his death, and a sixth—Death in a battle scene on a skeleton horse—is of a larger size, there can be no doubt that these "Morts," of which one is here reproduced, are amongst his finest and most original achievements.



PLATE LVIa.—STEFANO DELLA BELLA (1610–1664).
ONE OF THE SERIES ENTITLED "PAYSAGES MARITIMES."
ETCHING.

STATE LIBRARY
HYDERABAD (INDIA)



PLATE LVIB.—STEFANO DELLA BELLA (1610–1664).
ONE OF THE SERIES ENTITLED "LES CINQUE MORTS."
ETCHING.

PLATE LVII

ADRIAEN VAN OSTADE

(1610–1685.)

CONTEMPORARY and fellow-countryman of Rembrandt's though he was, and to a certain extent even influenced by that great Dutch artist, Adriaen van Ostade was a man of different temperament. " His own portrait, painted by himself in middle life, presents a grave and melancholy face. His costume is that of a Puritan; and altogether the portrait is not that of the loose and jovial man we should expect from the riotous scenes that he selected for the subjects of his pictures." His appearance, however, would seem, for all that, strictly in keeping with his art. His etchings, like his pictures, have a quality which one can only describe as " pretty," in spite of their subject. Puritanical minds have often a very good sense of business, and all Ostade's etchings, unlike Rembrandt's, are quite manifestly market ware. This characteristic does not prevent them from being very well done, nor does it necessarily imply that Ostade was consciously betraying his soul. It does, however, seem to indicate that he deliberately produced the kind of thing the public might be presumed to favour. Though his pictorial style underwent some changes, he became—after leaving the school of Frans Hals, where Brouwer was a fellow-student—warmer, more Brouweresque, and eventually more Rembrandtesque, in colour and chiaroscuro: his technique, though pictorial, is, however, quite different from Rembrandt's. It is based on an ingenious scribble which permits a rendering of luminous shadows. In addition to this very competent and effective technique, Ostade's hand was guided by a powerful instinct for obviously satisfying design. His ingenuity in this respect is often quite amazing, as in " La Famille " —the etching here illustrated—where the background, crowded, nevertheless helps in every detail to keep the composition together. To such dexterity of hand and instinct for design he acquired gradually a more and more kindly, quietly humorous feeling for the peasant life around him. Whether he was what we to-day would call sentimental by heart, or became so through experience or from considerations of business, is a matter of no moment here: the fact is that his etchings possess all these points. They may be seen at their best in the early " Man with the Hurdy-Gurdy," and other Beggars, the " Itinerant Musicians," the " Smokers "—all small plates; also in " Le Père de Famille," the " Paysan payant son écot," several street scenes, and, above all, in the subject of our plate.

It is, however, to be observed that many plates were re-worked by other hands, so that only the early states, of which there are a great many with only minute variation, done by himself give an adequate idea of his powers. These states may generally be recognized by the thin rule which surrounds them, and which in the re-worked plates is considerably coarser.

Ostade was born and died at Haarlem.



PLATE LVII.—ADRIAEN VAN OSTADE (1610–1685).
"LA FAMILLE." ETCHING. (Reduced.)
(From the print in the British Museum.)

PLATE LVIII

CORNELIS PIETERSZ BEGA

(1620–1664.)

YET another type of mind, compared with Rembrandt's and Ostade's, is revealed in the etchings of Cornelis Bega, a pupil of Ostade's and a painter and etcher of similar subjects. But Bega is more of an artist in his conception, and perhaps more of an engraver in his technique. That is to say, in his etchings he does not suggest the purveyor of prints for a definite market, but the artist approaching his task—self-imposed—as a problem, and seeking its solution. Bega is less concerned with the sentiment of his subject than with its purely pictorial—that is to say, its æsthetical—interest; nor is he occupied so much with atmospheric luminosity as with the design made by planes and masses. His design does not appear to be based, like Ostade's, on an instinctive sense of rhythm, but is rather the result of considered arrangement. He carefully draws the outlines with a drypoint or a graver before proceeding to the etching, and appears altogether more concerned with the design of shapes and masses than with the objects which cause them, or with the associative significance of the latter. In this respect he is even more purely an artist than Rembrandt, to whose followers he in general belongs.

He left less than forty etchings, of which the one here illustrated is a capital example.

Bega was born at Haarlem, where he died. He was the son of a sculptor, and, according to Houbraken, changed his family name Begijn to Bega "on account of some irregularities of conduct which had occasioned his father to disown him."



PLATE LVIII.—CORNELIS PIETERSZ BEGA (1620–1664).
"SCENE IN A TAVERN." ETCHING. (Original Size.)
(From the print in the British Museum.)

PLATES LIX AND LX

A GROUP OF ANIMAL ETCHERS

NICHOLAS BERCHEM (1620–1683). (PLATE LIXA.)
PAUL POTTER (1625–1654). (PLATE LIXB.)
KAREL DU JARDIN (1628–1678). (PLATE LXA.)
ADRIAEN VAN DE VELDE (1635/36–1672). (PLATE LXB.)

THIS little group of Dutch animal etchers can best be appreciated by comparing their work together; each of them has something to say, so that, in spite of superficial similarity, there are distinct differences. Nicholas Berchem, the eldest of the group, has two styles: an earlier one characterized by a Dutch sobriety of statement, and in which he seems to have concentrated more upon the action and structure of the animal bodies than upon the textures of their coats or the general effect of light and surroundings; and a later one, in which the whole feeling is much more Italian than Dutch: the plates are larger; the effect is that of the sparkling Italian midday sun, with consequent absence of half-tones and with brilliant accents of shadow. In these he combines figures, also with Italian grace, with animals, and their effect as a whole is pictorial in the Italian sense. One of this series, "Cattle fording a Stream," was appropriately known, on account of its brilliance, as "Le Diamant"; but the plate here illustrated, called "The Shepherd seated piping by a Fountain," is a better design, and shows his somewhat superficial elegance at its best. Amongst the soberer and smaller plates, the single heads of goats and sheep are preferable to the whole figures and groups, because they do not make so great a call on relative observation—that is to say, on rendering form relative to its environment.

In comparison with Berchem, Paul Potter is a far more conscientious observer and recorder of facts. His plates are all thoroughly Dutch, but vary considerably in quality. On the other hand, his talent was precocious. "Le Vacher," for example, an ambitious composition with eight cows in different positions and with complicated foreshortenings, seen in a sunny landscape, is a surprising performance for a lad of eighteen; and the "Berger," with sheep, dog, and a sunny distant landscape, done in his twentieth year, is hardly less remarkable. Not the least attractive side of his art is his sympathy with decrepit animals —as, for example, in "Le Cheval frémissant." However, amongst all the etchers of this group he excels in his astonishing rendering of textures—as in the "Vache qui pisse," a gross but favourite subject of the Dutch *animaliers*, and in the powerful, freely etched "Vache couchée près de l'arbre," here illustrated.

Karel du Jardin cannot measure himself in respect of verve with Berchem, whose pupil he was, nor in respect of conscientious rendering of textures with Paul Potter. Du Jardin has, however, qualities which are hardly remarkable in the work of the two others. In his technique he approaches Rembrandt's consistent lines; one of his best plates in this respect is "Les Mulets," with its fine distribution of blacks and greys, which makes the prints as such agreeable to the eye. Another still more remarkable quality is his preservation of unity, not merely by the nature and arrangement of the etched lines as such, but by the sense of aërial space which envelops the subject. It is this sense of aërial space, produced by careful observation of tone relations, which makes Karel du Jardin a notable artist, not only in his paintings but also in his etchings. He is incidentally responsible for a number



PLATE LIXA.—NICHOLAS BERCHEM (1620–1683).
"SHEPHERD SEATED PIPING BY A FOUNTAIN." ETCHING. (Reduced.)
(*From the print in the British Museum.*)

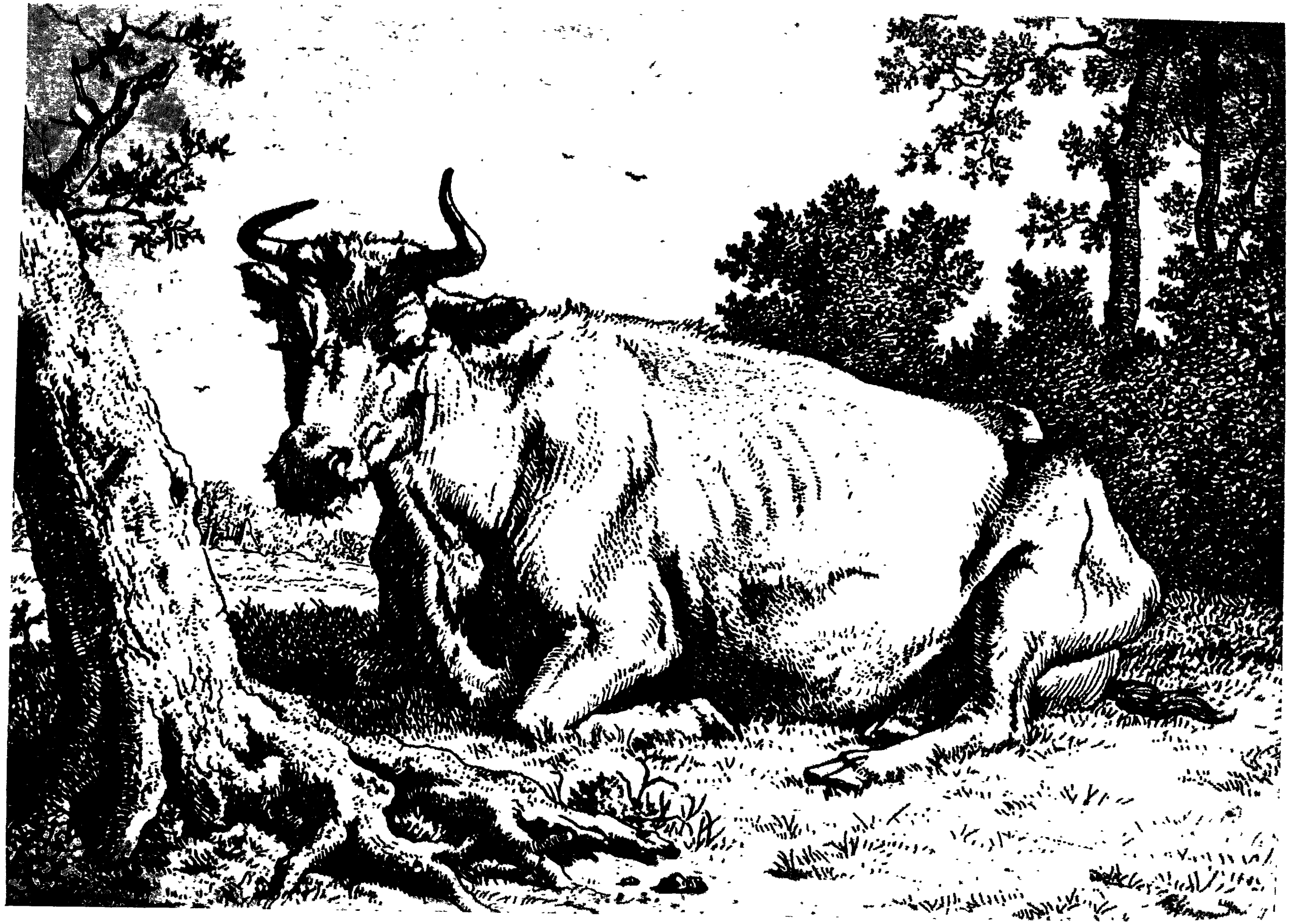


PLATE LIXB — PAUL POTTER (1625-1654)

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PLATE LXA.—KAREL DU JARDIN (1628–1678).
"OX AND CALF." ETCHING. (Reduced.)
(*From the print in the British Museum.*)

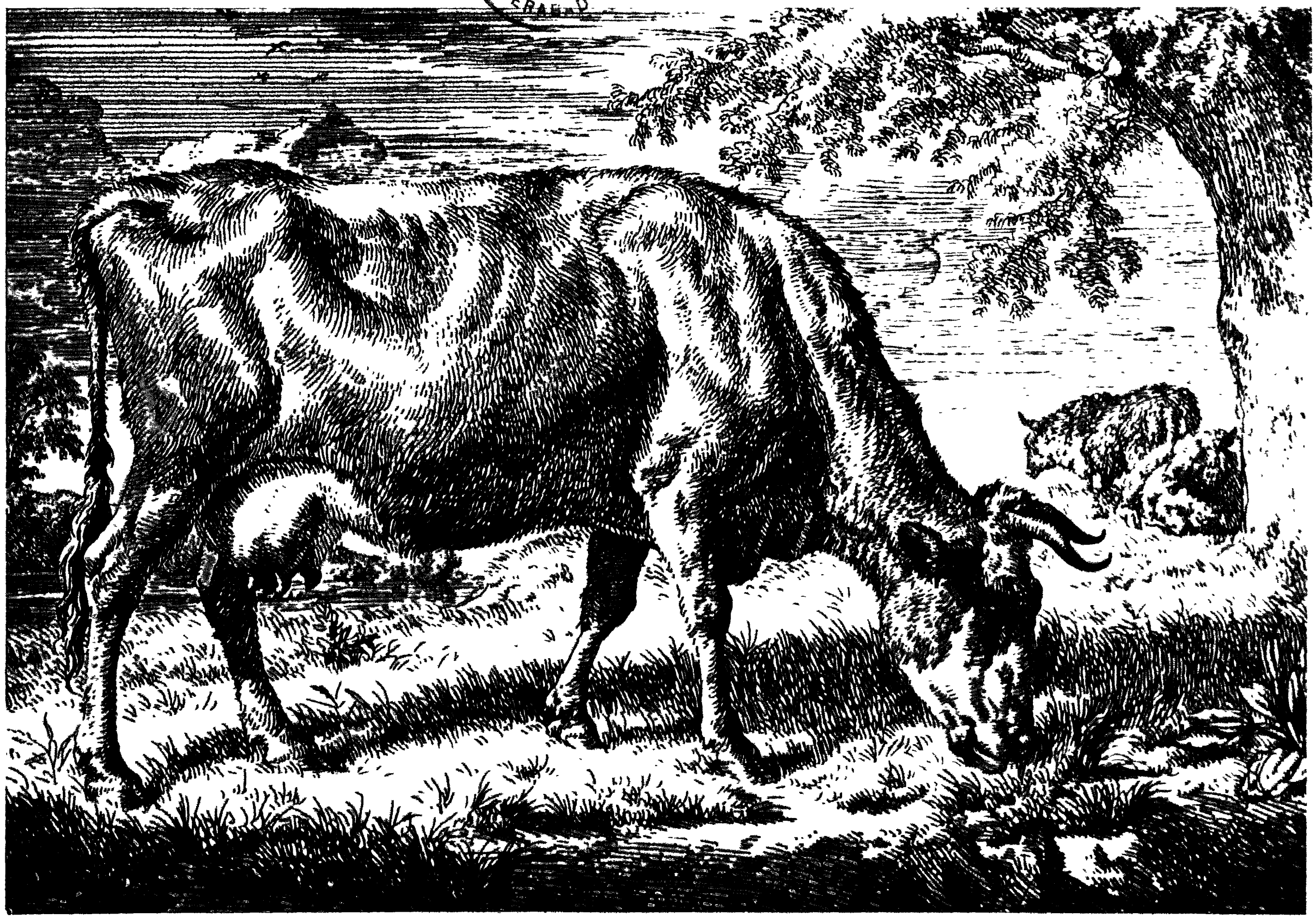
of excellent landscape etchings, more in the manner of Claude than of Rembrandt, of which, "Les deux hommes et la pierre dans l'eau" and "Le Goujat et les deux Ânes" may be mentioned as amongst his best: as a figure composition, "Le champ de bataille," in the late Berchemesque style, is amongst his worst work. Of the animal subjects, "La chèvre et les deux moutons," "Les trois cochons couchés devant l'étable," and "Le bœuf debout et le veau couché," here illustrated, are typically excellent. In the latter print one may note how skilfully the artist has used the white of the paper as a means of conveying both a sense of light and of space. One peculiarity, however, should be mentioned. In Du Jardin's case the second and third states are generally preferable to the more brilliant first, because in the latter the tone relations are less true.

In Berchem, Potter, and Du Jardin we have three different temperaments of the same period clearly expressed. Potter, the most prosaic, renders details of observation with utmost accuracy; Du Jardin, the most scientific, who sees nature as a whole; and Berchem, the most poetical, who uses nature in the interests of his conception of art.

Adriaen van de Velde, the last and youngest of the group, is, like Du Jardin, distinguished for the luminosity of his prints. In fact, Mr. Lumsden goes so far as to say that some of his cattle "are hardly surpassed in the whole history of etching: they are wonderful in their truth and observation of accidental lighting"; whilst Du Jardin's merit is acknowledged by the same authority as "probably the greatest of animal etchers."

For sheer brilliance of light Berchem seems to me to surpass him, whilst Potter's rendering of texture and cohesion of design, as distinct from atmospheric truth, seems to me to surpass Du Jardin.

(3,423)



HYDERABAD

PLATE LXB. ADRIAEN VAN DE VELDE (1635/36-1672)

PLATE LXI

REYNIER (REMIGIUS) NOOMS, called ZEEMANN

(1623–1663/68 [?].)

REYNIER NOOMS, called Zeemann, is one of those who have in recent times had "greatness thrust upon them," less on account of his own merit than because one of the famous nineteenth-century etchers has found inspiration in him—Meryon, who copied some of his prints and dedicated his Paris set to this "painter of sailors." Zeemann was in temperament—judging only from his etched work—an artisan rather than an artist. His etchings of ships of all kinds, a series published under the title "Quelques navires," are more in the nature of technical illustrations; his views of Amsterdam and Paris include much commonplace stuff, showing that they too were looked upon more as illustrations of facts than as pictorial design. Nevertheless his best marines are characterized by luminous skies and Callotesque figures. One plate, the "Haegse-, Delfs-, and Rotterdamsch-Nachtschuyten," is a good night-study with carefully observed and rendered tone values. His significance lies mainly in the simplicity of the linear system with which he renders both water and sky effects. The view of the Louvre, here reproduced, shows him as a bridge between Callot and Meryon.

Zeemann, who was born in Amsterdam, it is interesting to note, worked not only in Paris and in Berlin, as court painter to the Elector Frederick William, but also came to London, where a set of "Twelve Views of Shipping" were published by Ar Tooker.

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HYDERABAD (DN)



PLATE LXI.—REYNIER NOOMS, called ZEEMANN (1623–1663/68 [?]).
"VIEW OF THE LOUVRE." ETCHING. (Reduced.)
(From the print in the British Museum.)

PLATE LXII

JACOB VAN RUYSDAEL

(1619/28–1682.)

JACOB VAN RUYSDAEL is, next to Rembrandt and Seghers, the foremost figure in Dutch landscape etching. He has not the variety of mood which finds expression in Rembrandt's work, nor the brooding, fantastic nature of Seghers. He is the landscape painter interested in tree forms and the light that plays on and through them. His best etchings are more in the nature of studies than of complete designs like the "Three Large Oaks," which compare, however, unfavourably with Rembrandt's "Three Trees." He is seen to his greatest advantage in his wood interiors, where a dense and complicated interlacing of branches and foliage are so rendered as to suggest not only individual and characteristic leaf shapes, but also a general sway and rhythm of the wind-tossed forest.

Ruysdael was born at Haarlem, where, after a sojourn in Amsterdam, he also died.



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PLATE LXIII

C. VAN BERESTEIJN

(Active between 1644 and 1684.)

LITTLE is known of Van Beresteijn. He is mentioned in the Register of the Painters' at Haarlem as a pupil of Salomon de Bray, in 1644, and as dead in 1684. Less than a etchings of his appear to be catalogued. He appears to have come under the influe Ruysdael, with whom his manner has some affinity. Nevertheless the effect is not the The print here illustrated, one of his best, shows the peculiarly shimmering atmos effect his technique was capable of producing, and which raises it above the common The print is dated 1650.

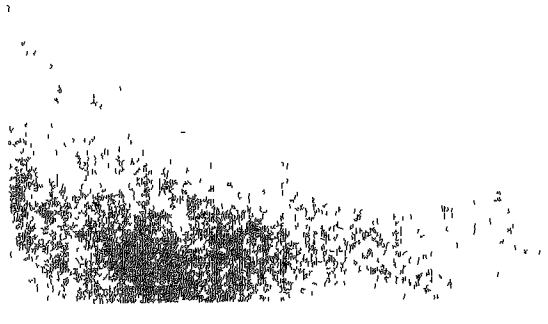




PLATE LXIII.—C. VAN BERESTEIJN (ACTIVE between 1644 and 1684).
"LANDSCAPE WITH MAN ON HORSEBACK." ETCHING.
(*From the print in the British Museum.*)

PLATE LXIV

GIOVANNI BATTISTA TIEPOLO

(1693–1770.)

THE facts of nature, which absorbed so much of the Northern artists' attention, have never occupied the Italian artists in quite the same way. The Italians have always—the exceptions which exist only prove the rule—been much more concerned to find out how to turn these facts into art. Hence their conception of the artistic was much nearer akin to the fanciful than to the truthful; and especially with the decline of the Renaissance did the fanciful, the grotesque, the baroque, tend to take the place of what at the beginning had meant the beautiful. We witness, too, at the end of the seventeenth century, the rise of the theatre; and that, as the age understood it, meant representation in precisely such terms. Hence as this kind of art invaded the theatre, the theatrical itself invaded art.

In the eighteenth century the Italians had one great painter—the last of the Old Masters and the prototype of the nineteenth century "Pompiers"; that is to say, of the "slick" academic painters who made a display of huge canvases that, superficially well done, signified fundamentally—nothing.

Giovanni Battista Tiepolo, this last of the Old Masters, a Venetian, was a painter of exceptional skill of a "flashy" kind, a decorator whose huge wall and ceiling decorations in Venice, Würzburg, and Madrid (where he died), and elegant facile easel pictures, combine apparent truth to facts of nature, both in respect of drawing and of lighting, with a remarkably well-designed but theatrically fantastic yet pleasing composition.

Exactly these qualities are to be seen in his etchings, amongst which the most notable are a series of ten "Capricci varij," and another of twenty-three "Scherzi di Fantasia." The first series are not quite so skilful: he is in these still not quite master of his medium. The "Scherzi di Fantasia," however, are brilliant both in execution and in the effect of that "white light" which distinguishes his paintings. They represent a medley of astrologers, magicians, human and equine skulls, young men and women, fauns, owls, pagan altars, serpents, assembled in different combinations, but without any apparent, and presumably no real, meaning. Their most serious defect, however, is less their fundamental meaninglessness as the admixture of seriousness, even of high tragedy, especially in some of the expressions and attitudes of the old men. These things are the very antithesis of Rembrandt's etchings, in which every expression is intended and comprehensible. Technically, however, these etchings of Tiepolo's are brilliant—there is no better word for them. Said to have derived his knowledge of etching from Castiglione and Salvator Rosa, of whose light style the Capricci are slightly reminiscent, Tiepolo's needle nevertheless produces hitherto unknown effects, the principal characteristics of which are the following: the line work is very light, but bunched here and there into accents of deep blacks; and the design, thinning out towards the four margins of the plate, gives a vignette-like effect.

The reproduction of his own painting, "The Adoration of the Magi," is reckoned as his etched masterpiece; but our illustration of "The Seated Magician" gives a better clue to his originality and significance.



PLATE LXIV.—GIOVANNI BATTISTA TIEPOLO (1693–1770).
"THE SEATED MAGICIAN." (From the "Scherzi di Fantasia.")
ETCHING. (Reduced.)
(*From the print in the British Museum.*)

PLATE LXV

WILLIAM HOGARTH

(1697–1764.)

WITH Hogarth, England—or, lest we offend certain susceptibilities, Great Britain—enters with éclat the ranks of those nations who have found national expression through the pictorial arts.

As, however, practically the whole of Hogarth's activities were devoted to teaching and preaching, to moralizing, satirizing, and theorizing, his work belongs in reality less to the history of art than to that of morals. He was a good portrait-painter, and a painter of admirable "conversation" pieces, but excelled only in the branch of art which he himself originated. "He may be considered," says a contemporary writer, "rather as a writer of comedy with a pencil, than as a painter." This seems a justifiable view to take in reference to his moralizing series of pictures and prints, such as "The Harlot's Progress" (1734), "The Rake's Progress" (1735), the famous "Mariage à la Mode" (1745), and "Industry and Idleness" (1747)—all also engraved by him, except the "Mariage." They created a sensation in his time, and made his name; they are also of great interest to posterity on account of the glimpses they give us of his age. Some of these pictures, especially the "Mariage à la Mode" series, are well painted, but few of the engravings have any æsthetic interest, though there are some etched engravings (like "Southwark Fair"), some etchings (like "The Cockpit," the "Laughing Audience"), and the portrait of that peculiar individual, "Lord Lovat," which have a certain æsthetical value that is not entirely overlaid by didactics or other ulterior motives. On the whole, however, his attitude towards the medium, which he used, one may say, rather as a "loud-speaker," to increase the carrying power of his "voice," than as a musical instrument, makes his prints almost irrelevant in relation to art.

Nevertheless several of his paintings, notably the portraits and that brilliant sketch of "The Shrimp Girl," as well as some of his etchings, prove that he was or might have been an artist. Convincing evidence of this may be found in the capital etching here illustrated. It is called "The Bench," and represents "The Court of Common Pleas." It was originally published in 1758. The figures in it are all portraits, the principal one being that of "Lord Chief Justice Willes, with Mr. Justice Bathurst and the Hon. William Noel on his left and Sir Edward Clive on his right." This caricature-like portrait group, well designed and etched, Hogarth converted into a mere illustration of "Character," with an explanation, also engraved, on the difference between "Character, Caracatura, and Outré," in order to vindicate himself against the accusation of being a caricaturist. He found, however, that these portraits only illustrated one of his points—viz. character—and so he spoilt a good plate and fine design by the removal of part of the background and the addition of examples of "Caracatura" and "Outré"—working on this plate in October 1764, a day before his death.

This shows, perhaps better than any other fact, that the artist in him had to give way to the teacher.

It may here be added that reference to the work of other great and typically English satirists and caricaturists, such as Rowlandson (1756–1827) and Gillray (1751–1815), is omitted, not only because the processes employed were based on a division of labour, but because their main interest is moral-historical.

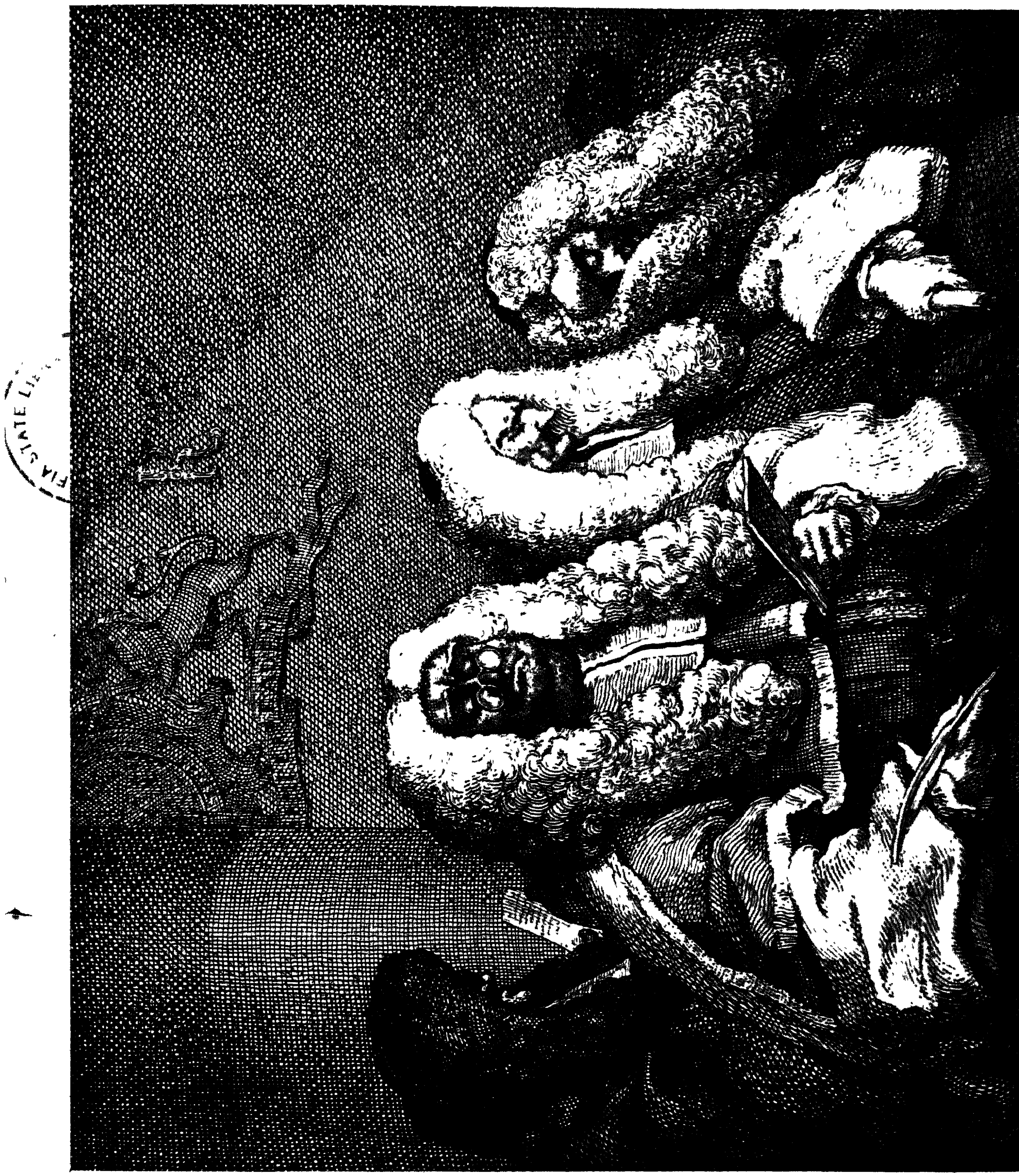


PLATE LXVI

GIOVANNI ANTONIO DA CANALE, called CANALETTO
(1697–1768.)

ONE of the great surprises in the etched work not only of Italy and the eighteenth century, but of all places and times, is the series of etchings produced by Antonio Canale, called Canaletto. The surprise, however, is due not to their startling nature, but, on the contrary, to their gentle, soothing effect, and the astonishing simplicity of their means. Perhaps they are the simplest, the most natural thing ever done with an etcher's needle.

Canaletto, though the son of a theatrical decorator and, like Tiepolo immediately before, and Piranesi immediately after him, a Venetian, is as simple, as unaffected, and as sincere as a primitive. Nothing could be soberer and, let it be granted, sometimes, by comparison with Guardi's, duller than Canaletto's paintings. Even in the dullest, however, there is a good understanding of perspective, both linear and aerial. In his few etchings, some thirty only, there is not one dull one—and yet he avoids, as in his drawings, to which they are akin, all showiness. As drawings in line they are quintessential, for they consist only of open lines, without any cross-hatching; and these lines are deliberate, drawn consciously and carefully each from its careful beginning to its equally careful end, and—though they define not only form (the forms of architecture, landscape, and figures combined) but also, in their aggregate, tone (that is to say, the effect of Venetian sunlight)—each one in some strange way retains its individuality, so that one is conscious not only of their function, but also of their individuality. He dedicated this collection of "Vedute altre presi da i luoghi altre ideate"—that is, views either taken on the spot or imagined—to the British consul in Venice, Joseph Smith, who was so good a patron to Italian artists. Their sizes vary between 11½ by 16 in. and 11½ by 8½ in., and a few slighter and smaller ones down to 4½ by 3½ in.

Our illustration, "Le Porte del Dolo," gives a capital idea of his qualities, included in which is his sense of design, and his skill in combining the figure with the landscape. This latter fact also discredits the tradition that Tiepolo had to paint the figures in his pictures.

Canaletto came to London, on the instigation of his patron the British consul, in 1746, and is said to have remained here for two years. He died in Venice.

Canaletto had a nephew, Bernardo Bellotto, also known as Canaletto, who etched some thirty-odd large plates—measuring about 20½ by 30 in.—mostly views of Dresden. They are done in a somewhat similar but much coarser manner, and, though very effective, have neither the calm, soothing, silvery homogeneity of Antonio's small plates, nor are they distinguished by the sense of design which characterizes the older painter's etchings.

HYDERABAD (D.



PLATE LXVI. GIOVANNI ANTONIO DA CANALE, called CANALETTO (1697–1768).

PRINTMAKERS FROM 1700 TO 1799

PLATES LXVII–LXIX

GIOVANNI BATTISTA PIRANESI

(1707–1778.)

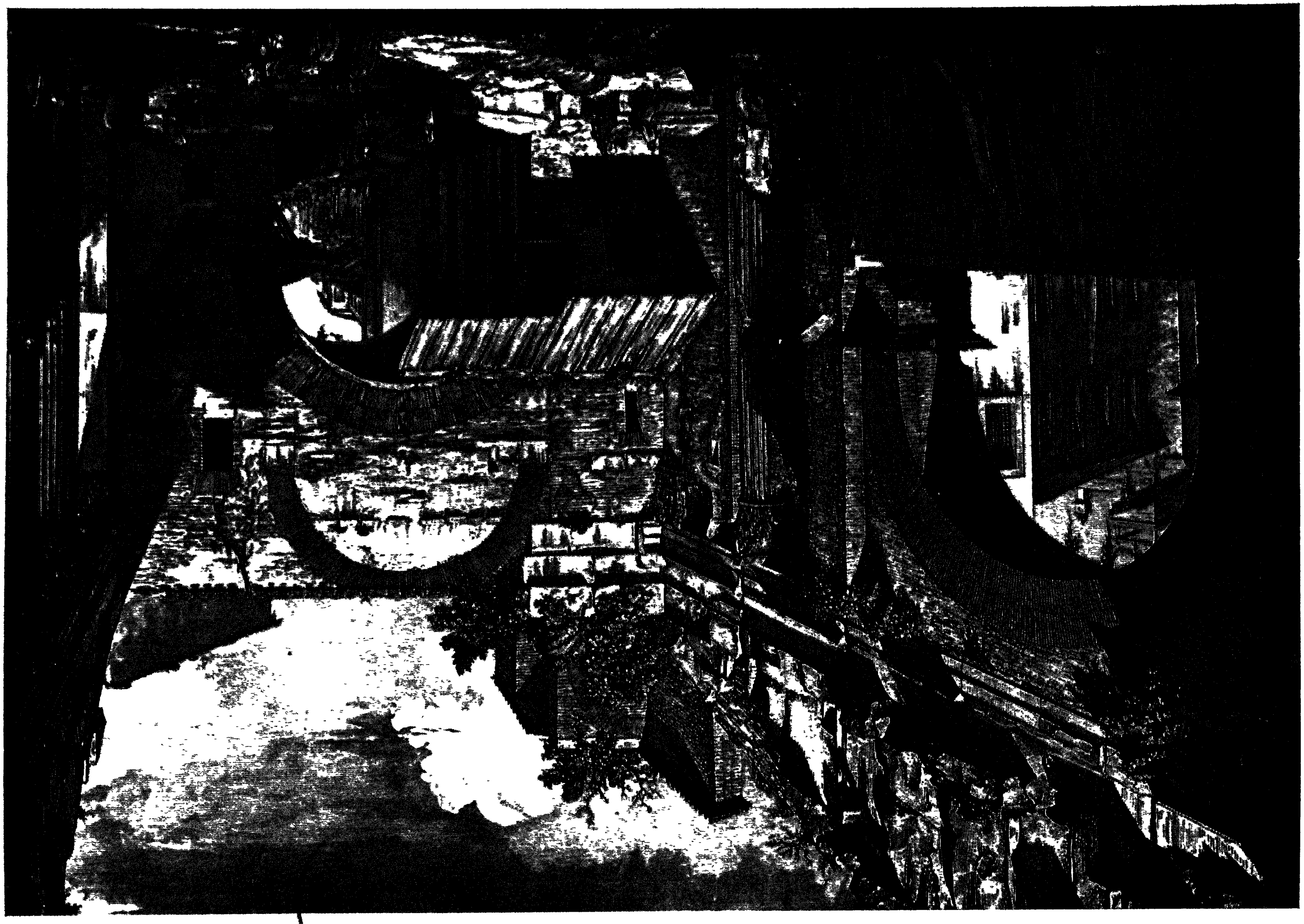
To come upon Piranesi's etchings after Canaletto's is like leaving a sheltered port and find oneself abruptly in the fangs of wind and waves. Many are the tales told of Piranesi's controllable temper. That he was not quite balanced is evident from much of his work.

As is also evident from his etchings, Piranesi combined these not mutually agreea tendencies in his mental composition : he was a scientific archæologist, a romantic artist, a shrewd man of business. As we turn over this vast *œuvre* of his, which numbers nea two thousand plates, engraved and etched, and embraces views of Italy—principally Ro both ancient and, as it then was, modern—vases, candelabra, and other antiquities, and most disturbing sets of etchings, the " Carceri " or " Prisons," we glimpse at these vari aspects of his mentality.

The scientific archæologist is evident in the care and accuracy with which he records architectural features that interest him, and Mr. Hind says : " Students of Roman archæol all recognize the value of his plates as topographical documents." Moreover, the scien attitude is further emphasized by the fact that he affixes architectural information to margins of his plates with reference numerals or letters clearly marked, sometimes in ruino conspicuous places in the picture plane itself.

The romantic artist is seen, firstly, in his frequent device of bringing up the princ building close to the foreground, so that it half, or almost entirely, fills the picture pla secondly, in his usual habit of adding " staffage "—that is, landscape and figure interest, latter in his later prints of a romantic nature—to the architectural features. Apart from fact that he conducted, in addition to his etching and writing, also a publishing busi and a workshop for the restoration and sale of antiques (Hind), his business instinct co out in the plates published during the period when he employed assistants, for in man these the buildings and skies are engraved in a cold, hard, architectural manner, wl what the Germans call " Stimmung " is added by means of foreground accessories—t figures, etc.—and also by artificial addition of sunlight effects and even " textures " to delineation of the fabrics. The business man's instinct shows itself, however, not so m in this, as in the fact that he did not object to publishing plates in which the æsth unity is so palpably disturbed, for Piranesi's free lines do not at all accord with the t architectural " elevations " and graven line-work of his assistants.

But when all this has been said against him—when it has been admitted that the busi man sometimes, the architect and archæologist often, had the better of the artist—there remain a large number of plates which characterize Piranesi as one of the few great engra etchers in history. He possessed not only such command of his craft as to make it his obe servant—careful scrutiny of the title page and frontispiece of the " Vedute di Roma " bring this home to one—but also a dramatic sense of design, sometimes serene and su at other times saturnine and overwhelming. Examples of the former spirit are the views of the " Portico di Ottavia," of which one is here illustrated ; and of the latte Forum of Augustus (wrongly called by him " Nerva "), in which the whole interest ent depends on the manipulation of the design and the " texture " of a wall. Other masterp of picturesque design are : The early " Ponte Salario," here illustrated, and the original



even in its emended state slightly untidy, " Ripa " ; the round " Portunus Temple " ; the "Tempio della Fosse " and the " Villa Maecenas," both eerie in feeling, as also are the later ruined vaults of " Hadrian's Villa." The " Isola Tiberina," a quite late print, is remarkable for its recessional features. His capability as an etcher is seen in Plate 22 of the " Antichità d'Albano e di Castel Gandolfo," representing a recession of a series of sunlit arches. As an instance of pure landscape the " Cascata di Tivoli " deserves mention ; but one might, were there space, enumerate two or three dozen " Vedute," which stand out as truly remarkable instances of *decorative* etching, for it must never be forgotten that these prints can only be seen at their best and fullest on the wall and from a distance.

By far the most arresting etchings from his needle, however, are the two disquieting series of his " Carceri." The first edition was published in 1745, and a revised version between 1761 and 1765. From the purely technical point of view neither is faultless ; on the contrary, the early edition is thin and scratchy, the later edition heavily and even carelessly worked. Of its strangely fascinating and, in fact, gruesome powers, Coleridge, as reported by De Quincey in his *Confessions*, testifies. But although Coleridge's memory must have played him false, and bestowed upon these compositions of vast buildings with vaulted arches, mounting staircases, and precarious gangways leading nowhere, with heavy balks of timber supporting nothing in particular, with colossal iron chains, and ropes and pulleys, racks, wheels, and other instruments of torture, a meaning they do not obviously possess, a symbol of Piranesi's own hopeless endeavours, yet they remain a psychological document of strangely disturbing power—perhaps a sign of his mental unbalance, certainly something unique in the history of etching. How different these " Carceri " are from those done in Piranesi's more careful manner may be felt by comparing his fine, silvery etching, the " Carceri Oscuri," plate 2 of his " Opere Varie di Architectura " of 1742—done, that is, three years before the first edition of the " Invenzione Capriciosi di Carceri."

To show the hold which theatrical design had on the period, it may be pointed out that these inventions are said to have sprung from a theatrical design of Daniel Marot, the Frenchman's, " Prison d'Amadis."

Piranesi was born in Venice, but went to Rome in order to study scene-painting. He was instructed in engraving by Guiseppe Vasi. Returning to Venice, he found it impossible to establish himself there as an architect, as he wished to do. He therefore returned to Rome and settled there definitely. He died in Rome in 1778. He was made a member of the Academy of St. Luke, and also an honorary member of the London Society of Antiquaries, an honour which he greatly valued. His intimate connections with England are further proved by the numerous plates of antique vases, altars, etc., which he dedicated to individual Englishmen, such as Lord Carmarthen, Watkin William Wynne, and " mio carissimo amico Riccardo Hayward, Scultore." He was likewise proud of the title " Cavalier " conferred upon him by Pope Clement XIII., and never thereafter omitted it from his plates.

In Francesco Piranesi he had an able son and assistant, who, however, had nothing like his father's genius.



PLATE LXVIII.—GIOVANNI BATTISTA PIRANESI (1707–1788).
"PONTE SALARIO." ETCHING. (Greatly Reduced.)
(From the print in the British Museum.)

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PLATE LXIX.—GIOVANNI BATTISTA PIRANESI (1707–1788).
"CARCERI." (Second Edition. Seventh Plate.) ETCHING. (Reduced.)
(*From the print in the British Museum.*)

PLATE LXX

GIOVANNI DOMENICO TIEPOLO

(1727–1804.)

MUCH less facile and superficially skilful than his famous father was Giovanni Domenico Tiepolo. In Giovanni Domenico's work there is much less pretence and make-belief; in other words, he is more sincere, and consequently his work has more meaning, even where it fails, as in his series of "Têtes de Caractères," which includes at least one head that seems to have been inspired by, if not copied from, Rembrandt. He is, however, at his very best in the "27 Idées Pittoresques sur la Fuite en Egypte." They strike one very much as similar to musical variations on one and the same theme. Connected by the presence of the principal figures in each, they are all different, and though they are not equally original and powerful in design, they are palpably sincere in the illustrative sense.

Of his best qualities the plate here reproduced gives a good idea. The scene is vividly visualized, and the visualization made the subject of an interesting design and a strong piece of etching. The rising or falling foreground, and the light shining on the backs of the figures—both devices of which the artist was fond—add to the interest and give opportunity for some attractive, powerful silhouette work. Note, too, the use of the diagonal lines which represent light rays, indicate direction, and hold the design æsthetically together.

Giovanni Domenico Tiepolo was born in Venice, and as their father's assistants, he and his brother Lorenzo accompanied Tiepolo on his travels. After the father's death in Madrid in 1770, the sons returned to Venice.

Most of the two brothers' etchings are faithful and intelligent reproductions of their father's work, but as such, of no interest here.



PLATE LXX.—GIOVANNI DOMENICO TIEPOLO (1727–1804)

PLATE LXXI

THOMAS GAINSBOROUGH, R.A.

(1727–1788.)

THE whole of Gainsborough's art is tinged with a kind of feminine suavity which makes foregone conclusion that his prints would display the same characteristic as his paintings his drawings, and also explains his preference for soft-ground etching and aquatint. Ne of these processes are very pleasant media, but soft-ground etching can be particu displeasing, because it is only a kind of cast from a pencil drawing, with all the vices few of the virtues of a cast.

Still less satisfactory is a process of soft-ground etching called "pen process," by v one of his prints, "Driven Cattle in Wooded Pasture," was produced—a process w resembles a wash drawing "gone wrong." However that may be, Gainsborough's p are of the slightest kind: they are mere sketchy designs with, nevertheless, a ple distribution of light and tone values and—what is, after all, worth noting—pioneer such as had not been done before.

Our illustration gives, in my view, Gainsborough's soft-ground etching at its best.

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PLATES LXXII AND LXXIII

JOHN CLERK OF ELDIN

(1728–1812.)

LIKE, some twenty years later, the Earl of Aylesford, so also John Clerk of Eldin was amateur and a dilettante who made his mark—not a very important one, but decided worth the mention—as an original etcher.

John Clerk, who later purchased an estate called Eldin, and was known henceforwa as John Clerk of Eldin, was the seventh son of Sir John Clerk of Penicuik, a Baron of t Exchequer.

Clerk of Eldin, as a younger son, became a merchant in Edinburgh, but eventually changed trade for a professional career by accepting a post as "Secretary to the Commission on the Annexed States in Scotland." In this capacity he travelled a good deal, maki sketches from nature everywhere he went. In 1773, "when he was advanced in life, he beg to amuse himself with etching his views on copper; but the war having broken out, his mi became completely occupied with the important events that followed, and before the year 17 his attention was deeply engaged in the study of naval affairs. From that time he neglect his etchings, and soon afterwards produced his work upon Naval Tactics." * It will be se that all his life both drawing and etching was an "amusement" rather than a professi Professionally, however, he was engaged also upon geological studies, and it is perhaps wo noting that before I had any knowledge of this fact certain of his more accomplished pla —many of them are examples of what Mr. Lumsden describes as "extreme amateuri bungling"—struck me as obvious records of geological formation. This refers particula to a very fine plate, "Edinburgh from the North-East," of 1774, as well as to the "Far house of Kerswell, near Pennycuick," of 1778, and the "Abbey of Cross Raguel," which marked with his monogram, J. C., followed by 1778, del. 1762, showing that he etched plate from a sixteen-year-old drawing. This careful attention to land formation a geological structure of rocks seems to me an entirely original quality in his work, which otherwise obviously based upon Claude, and Mr. Lumsden points out Hollar's influence what is doubtless Clerk of Eldin's most imposing work—viz. Durham Cathedral. The sa authority also insists that this plate anticipates "both Meryon and Bone," whilst in seascapes he traces the influence of Zeemann, and in the silhouette figures that of Callot.

His *œuvre* was first partly issued to the members of the Bannatyne Club, and later in enlarged form—the volume comprising some eighty as against the earlier twenty-eig subjects under the title: "A Series of Etchings chiefly Views in Scotland by John Cle of Eldin, Esq., MDCCLXXIII–MDCCLXXIX, with Additional Etchings and Facsimiles from Drawings."

Mr. Lumsden, who has compiled a complete catalogue of his *œuvre*, counts about plates, all executed between the years 1770–1782.

Though not a great artist, Clerk of Eldin's work shows, apart from the qualities alrea mentioned, a certain dramatic arrangement of design and of lighting, only often marred fr lack of technical training and knowledge.

* From the volume of prints issued to the members of the Bannatyne Club.

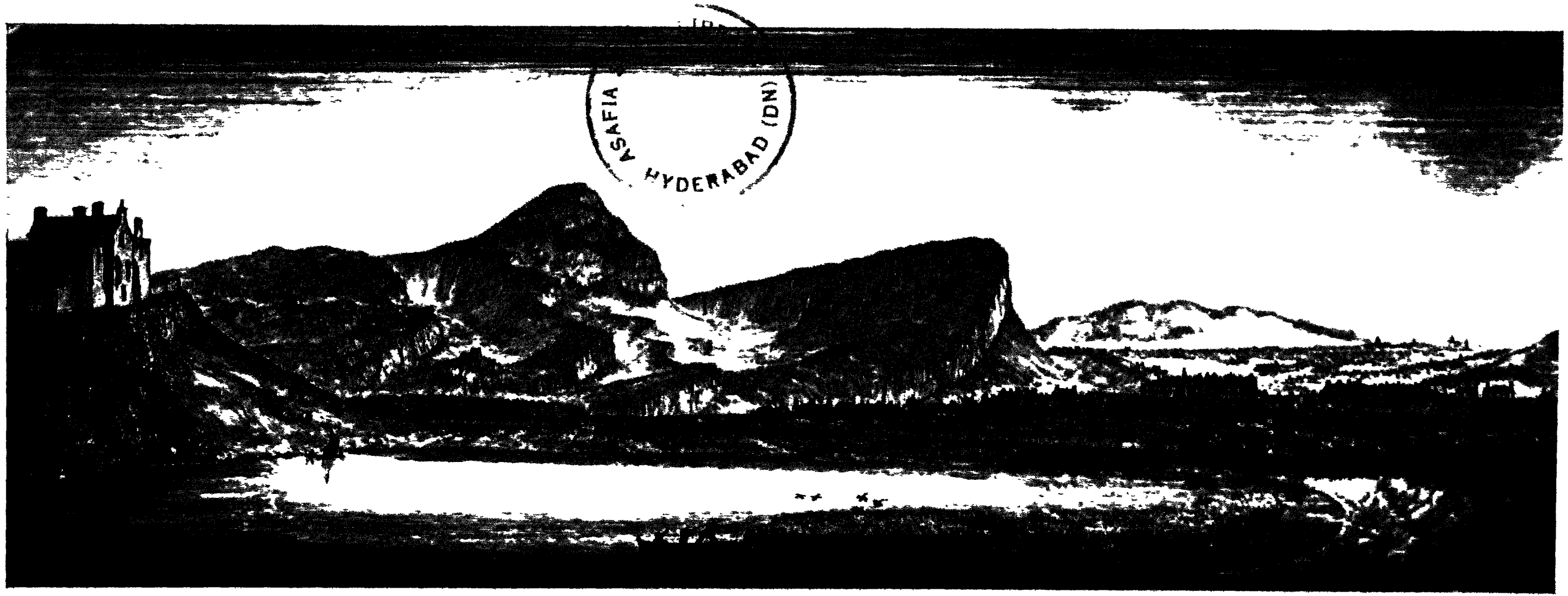

ASAFIA HYDERABAD (DN)

PLATE LXXII.—JOHN CLERK OF ELDIN (1728–1812).

"THE HILL OF ARTHUR'S SEAT AND TOWN OF EDINBURGH FROM LOCH END." ETCHING. (Reduced.)

(From the print in the British Museum.)

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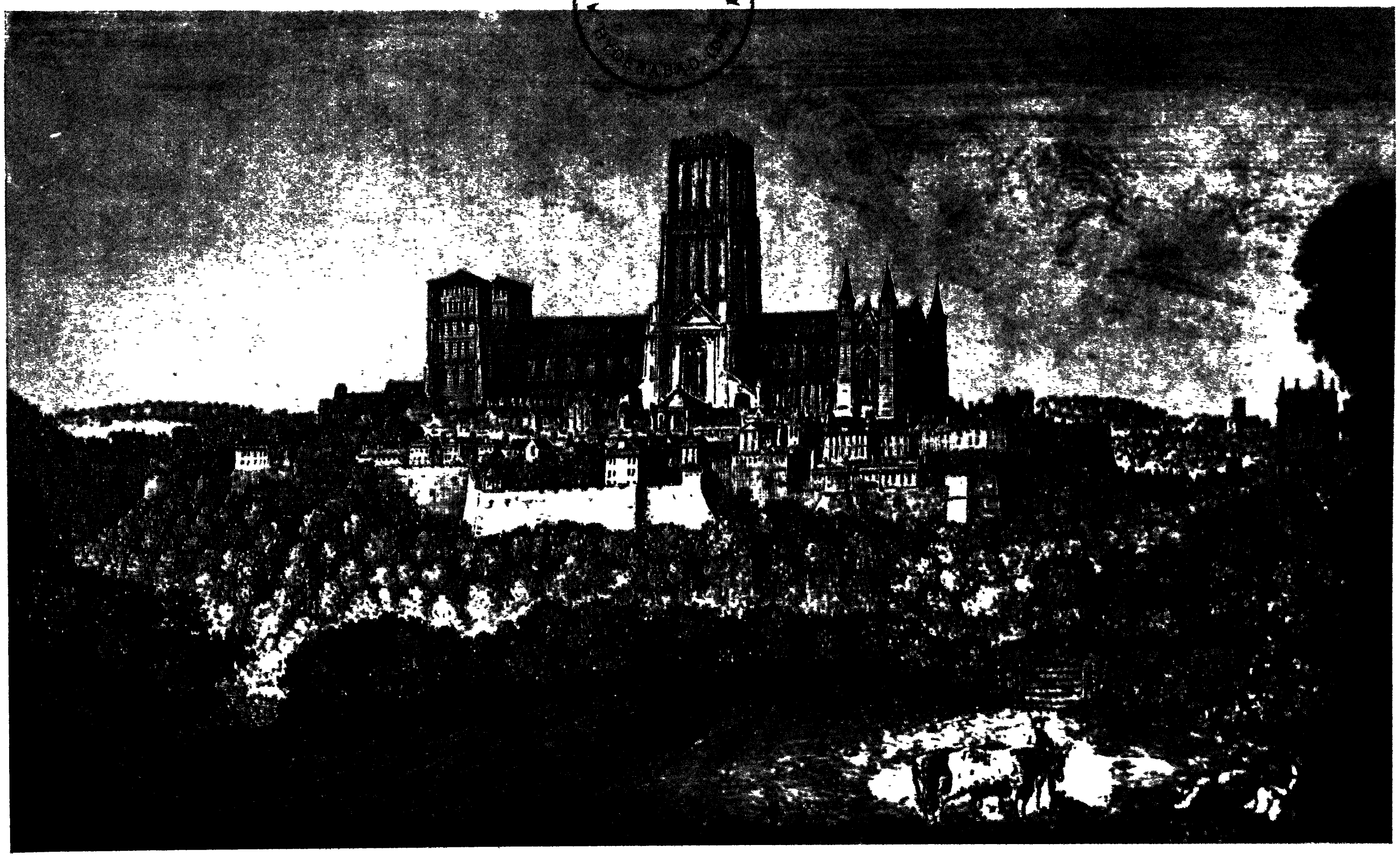


PLATE LXXIII.—JOHN CLERK OF ELDIN (1728–1812).
"DURHAM CATHEDRAL." ETCHING. (Reduced.)
(From the print in the British Museum.)

PLATE LXXIV

JEAN HONORÉ FRAGONARD

(1732–1806.)

WHILST reproductive engraving of a most engaging kind, springing from Watteau's enchanti art, found expression in France through many engravers, culminating in the illustrations Gravelot (1699–1773), Eisen (1720–1778), and J. M. Moreau le jeune (1741–1814), only Hono Fragonard requires mention as a representative of the *painter-etcher*. Even Boucher, who pupil he was, and who dominates the rococo as its grand *entrepreneur*, lacked his exquisitene of touch.

As Mr. Hind points out: "Fragonard stands as the chief representative of the roco love for white lights, and his etching follows the aims of Tiepolo with reminiscences of Baroccio system of light line and dot." Fragonard, a pupil first of Chardin's, then of Boucher's, won t " Grand Prix de Rome " when he was only twenty, and his etchings seem to have been do on the occasion of his first Italian journey. They include slight sketches of Venetian a other Italian masters, notably Tiepolo himself, Sebastiano Ricci, Lanfranco, and others, an above all, four little " Satyr Scenes " in imitation of antique bas-reliefs. He also etched in reproductive manner his famous " L'Armoire," characteristic of the type of subject that wa in Bryan's Dictionary's words, " just adapted to the corrupt taste of that time in France It is well and spiritedly executed, but cannot compare for exquisiteness of line, delicacy touch, and brilliancy of light with the four Satyr Scenes, of which one is here illustrated.

Fragonard was born at Grasse, and began life as a notary's clerk. After his Paris traini he studied the Italian masters in Rome, Venice, and Naples. Returning to France, he paint a historical picture—" Coresus and Callirrhoë," now in the Louvre—for the king, but on exhibited at the salons of 1765 and 1767. His Italian manner not proving commercial acceptable to the public, he changed his style, became " le peintre de Courtisanes," and success.

" L'Armoire " is dated 1778; the four Satyr Scenes, if they were done on the occasi of his first Italian journey, between 1759 and 1761.

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PLATE LXXIV.—JEAN HONORÉ FRAGONARD (1732–1806).

PLATES LXXV–LXXVII

GOYA

(1746–1828.)

LIKE Dürer and Rembrandt, Goya, the next great etcher after them, found expression his profoundest ideas in the making prints rather than in painting; like Dürer's and R brandt's, too, these ideas were concerned with humanity and its suffering. But the two o masters took their inspiration mainly from the Bible. Goya goes straight to life, and wa fact, a man of a very different type: an artist certainly, but also a bull-fighter, strong bull himself, a plebeian, but also—and for all these reasons—a "great lover," a favourit aristocratic ladies, a haunter of taverns and brothels, and a bitter castigator of his age, at the same time, as Don Francisco de Goya y Lucientes, a courtier, "Pintor de Camar a protégé of kings—Bourbon or Bonaparte—it makes no difference to him or to his soverei He seems to have possessed both in his art and in his speech the inestimable advantag being able to tell people exactly what he thought of them without causing any lasting enm The bulk of his paintings, portraits, subject pictures, designs for tapestries, or mural dec tions alike has that insouciance, that air, which gives it its enormous vitality, but is often it must be said, a cause of failure.

Goya's printed *œuvre* has, curiously enough, fewer failures due to carelessness or imp osity. This may be owing to the fact that in his prints he had only to please himself, we know that he dropped the medium for years, and that many of his etchings were even meant to be published at the time.

Goya's prints may be roughly divided into etchings, aquatints, and mixed etching aquatint on the one hand, and lithographs on the other. The latter came late in his life, do not concern us here; but it should perhaps be noted that lithography was taken u him as a newly-invented process, in 1819, just as he took up aquatint immediately the hith secret method became known—that is, about 1791.

His metal prints fall naturally into five groups. The earliest are pure etchings, and s in their technique distinctly its derivation from the Tiepolos, who were at the time o arrival from his birthplace, Fuentedetodos, in Madrid, temporarily resident there. Tiepolo influence is reflected in a series of etchings reproducing—or interpreting, rath a number of Velazquez's paintings. The white light which characterizes both the paint and the etchings of the Italian master has caused Goya to neglect the subtle half-tones, greys, for which Velazquez is famous; on the other hand, he has dispensed with contin contour lines in obedience to Velazquez's obliterated contours, so that these prints sug what a photographer would call "under-development"—they lack half-tones. Amo the best of this group of etchings—the chronology of his *œuvre* is not yet certain—are "Æsop" and the "Menippus" after Velazquez, and more carefully wrought; and se from his own designs, notably "The Blind Musician" and the awe-inspiring "Garrot both more Tiepolesque in technique, and both also foreshadowing the spirit, if not technique, of two whole series—namely, the "Caprichos" and the "Desastros de la Gue respectively.



PLATE LXXV.—GOYA (1746–1828).

"EL AMOR Y LA MUERTE" ("Caprichos" No. 10). ETCHING AND AQUATINT.

(From the print in the British Museum.)

The "Caprichos" were, according to Delteil, first published between 1796 and 1797, as a series of seventy-two, and the complete series of eighty in 1799.

The "Desastros," inspired by the Napoleonic invasion, originated about the year 1810, but, apart from a few sets of proofs, were not published until 1863. The series numbers also eighty plates.

The "Tauromáquia" series began to appear about 1815. Whether the series of so-called "Proverbs" were made before, between, or after these dates is uncertain; they were not actually published until 1850. They are, at all events, the fifth group. Now as to the contents of the four series of plates. The "Tauromáquia" and the "Desastros de la Guerra" are based upon actualities. The "Caprichos" and the "Proverbs," or, as Delteil calls them, "Sottises," translating the Spanish "Disparates," are inventions of the artist's brain; the former definitely a social and political satire; the latter a veritable hotch-potch of gruesome, fantastic, satirical or merely whimsical inventions, partly explained perhaps by a plate which nevertheless belongs to the "Caprichos" (No. 43), and is entitled: "El sueno de la razon produce monstruos"—which, with Goya's manuscript commentary, means: "La fantaisie, sous la raison, produit de monstruosités; unies, elles enfantent les vrais artistes et créent des merveilles." But Goya himself commented elsewhere on the fact that he worked sometimes "para occupar la imaginacion mortificada en la consideracion de mis males" (to occupy my imagination, become morbid through the brooding over my misfortunes). Fascinating and admirable in design as most of the "Caprichos" and not quite so many of the "Disparates" are, they suffer from the fact that they required even in Goya's own time not only a title but further explanatory comment, which he in the case of the "Caprichos" supplied in manuscript at least. To enjoy them to the full is therefore not always possible. However, El Amor y la Muerte, No. 10 of the Caprices, here reproduced, is an example of a fine and striking design, with Goya's own explanation that hardly seems to make it worth while—unless it was an allusion to a topical event. It illustrates: "Un amant à la manière de ceux de Calderon qui, pour n'avoir pas su se moquer d'un rival, meurt dans les bras de son amante et la perd par trop de témérité. C'est qu'aussi il n'est pas bon de tirer l'épée trop souvent." One of the most imaginative of the "Disparates" is No. 10, "A Woman carried off by a Horse," which is here reproduced. The treatment of the animal and human figures in the background is not the least interesting part of the design.

The "Tauromáquia" was intended as an illustration of the history and art of bull-fighting. For example, No. 1 demonstrates the way in which the ancient Spaniards chased the bull in open country; No. 10, Emperor Charles V. lancing a bull in the Plaza of Valladolid; the well-known No. 21, the most dramatic and æsthetically the most satisfying of all, represents an incident in the Plaza of Madrid, when the Alcalde de Torrejon was killed by a bull which had escaped from the arena. The series, then, was meant to appeal to the people, and to their sporting rather than their æsthetic conscience. Many of the plates are distinctly poor. Here, however, as elsewhere, the "state" of the plates, which have been several times reprinted—the last time as late as 1922—makes all the difference.

Not any of these three series, however, can compare with the "Desastros de la Guerra." The explanation of their enormous power and their dramatic interest lies in Goya's own simple words: "Yo lo vi" (I have seen this). He was burning with indignation, shaken with the horror of what he saw. Like Callot before him, he had to witness the ravaging of his country by the French. Unlike Callot, he did not dare to stand up against the ravagers, but made his peace with Joseph Bonaparte. Nevertheless, his indictment, as seen in these "Misères de la Guerre," is far more terrible than Callot's; not only because the scenes are laid closer to the eye: they are, in fact, if one only permits one's imagination to look into them, even more terrifying in the extreme. Moreover, from the æsthetic point of view they are overwhelming in the inventiveness of their design and the appropriateness of the technical means of ex-


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PLATE LXXVI.—GOYA (1746–1828).

pression. They were, significantly enough, not published until 1863. The one here reproduced is, as it were, the prologue, and the figure recalls "Gethsemane." It is perhaps the most touching, as it certainly is the least gruesome one of the series.

Goya having once more made his peace with the Bourbon successor of the Bonapartist king, thanks to an almost inexplicable act of oblivion by a representative of that race of kings which is proverbially unable to forget, he died in Bordeaux, whither he had retired, in 1828.

Goya is one of the very great—not merely on account of his technique, but on account of his insight into humanity, which required adequate service from the hands of the craftsman and the eyes of the artist.



PLATE LXXVIII

HENEAGE FINCH, FOURTH EARL OF AYLESFORD

(1751–1812.)

ONE of the pleasantest experiences is to come upon the etchings of Heneage Finch, t
Earl of Aylesford. Amongst eighteenth-century work they have an extraordinarily a
aspect, reminding one strongly of Rembrandt, yet with a distinctly personal quality

The Earl of Aylesford belonged to an Oxford group of young aristocrats devote
which included the famous Sir George Beaumont, and had for its drawing master, a
one J. B. Malchairs.

Malchairs taught the Earl etching; but the pupil was a better artist in every
Even in his early etchings, which are done more in an engraver's manner, he shows
virile power of design, particularly pleasant in two ex-libris which he etched for
Lewisham and for his own books. Another early etching is a broad and sunny
Kenilworth Castle, only spoilt by a ruled sky.

This Earl of Aylesford, however, owned a celebrated collection of Rembrandt
and it is through the study of these that he acquired much more than a dilettante sk
art. Allowing for the fact that the Earl shared the romantic "Schwärmerei" for pic
ruin and decay in the aspect of a landscape common to his class and his period, and
also a certain weakness in his drawing, especially of figures, due to the fact that he h
ably no serious grounding in the elements of art, one can only express one's admir
the charm of these prints. They are quite as good as the best of Rembrandt's seve
century followers, and need fear little from comparison with some of the nineteenth
in point of fact, they are more "modern" in effect than the majority of etchings do
nineteenth century before the revival in the fifties. The completed set of his et
preserved at Packington, the family seat, and comprises seventy-nine different
making with the two in the British Museum an *œuvre* of eighty-one.*

For feeling, delicacy, and unity of design and craftsmanship many of these a
distinguished.

* See Mr. E. A. Oppé's article, with complete list, in the *Print Collector's Quarterly*, vol. 11, p. 26



PLATE LXXVIII.—HENEAGE FINCH, FOURTH EARL OF AYLESFORD (1751–1812).
" LANDSCAPE." ETCHING.
(From the print in the British Museum.)

PLATES LXXIX AND LXXX

WILLIAM BLAKE

(1757–1827.)

JUST before he died, we are told, Blake's "countenance became fair, his eyes brightened, and he burst out into singing of the things he saw in heaven." "He made the rafters ring." All his life he had been singing, all his art can best be understood in terms of music; whether he used a pen to write, a brush to paint, a burin to grave, what these means produce is rhythms, what they represent is ideas, not things—"the eternal realities of everything which we see reflected in this vegetable glass of nature," to use his own terms.

As a craftsman, a pupil of Basire the younger, and skilled in all the tricks of the orthodox engraver, he produced orthodox reproductive engravings as good as any of his time. But what he had learnt as a trade did not suffice him for creative purposes, and so we have the extraordinary spectacle of a carefully trained and capable craftsman discarding all his laboriously acquired knowledge in order to produce what seem to be uncouth and primitive prints created by unheard-of processes: *wood*cuts on pewter, *wood*cuts on copper, and another process which was revealed to him by the spirit of his dead brother Robert, and which consisted in a kind of relief etching that enabled him to produce text and illustration on one plate (see Plate LXXIX.). These "cuts" printed, like wood-engravings, in relief, and, moreover, generally coloured by hand or by another peculiar stamping process of his own invention, are outside the scope of this book. Their effect, however, like that of his more orthodox, original line-engravings, can only be appreciated in the real sense if we regard them as musical compositions. Walter Pater's dictum, as famous as it is debatable—"All arts constantly aspire towards the condition of music"—seems nowhere better exemplified than in Blake's pictures and illustrations. In the later engravings, where he is not troubled with the difficulties of his processes (which caused him to offend against his own cardinal principle: "The more distinct, sharp, and wiry the bounding line, the more perfect the work of art; and the less keen and sharp the greater the evidence of . . . bungling"), the analogy to music is still more pronounced, though these prints lack the additional musical element of colour. Of all these engravings, "Mirth and her Companions" is the most humanly engaging; it is almost realistically pretty, and its design is full of movement, though the engraved lines do not as yet add to it. Mr. A. G. B. Russell dates it *c.* 1815–20.* In his masterpiece, which appeared in 1825, "The Book of Job," Blake has reached the zenith of his powers as a line-engraver. This collection of twenty-one plates and a title page develops like a musical composition. Job, his wife, his seven sons, three daughters, and his friends are not individuals—they are visible ideas. They do not move like human beings; their movements are abstract, rhythmic, concerted, and their ambient atmosphere is a medium that can take on visible shapes, swaying curves, acute angles, and zigzags. There is constantly a sense as of symbolized sound. And Blake instinctively makes the "dominant note" conform to the subject-matter. The first and last plates of "Job" resemble each other: in both—the quiet before the storm, and the peace after—the static horizontal predominates, and the figures sit and kneel, or stand up like chords of sound in a minor or a major key. In the other plates the rhythms of music are indicated not only by swaying, leaping, or bending figures, but by symbolic "atmospheric"

* *The Engravings of William Blake*, by Archibald G. B. Russell, 1912 (Grant Richards), which should be consulted.



PLATE LXXIX.—WILLIAM BLAKE (1757–1827).

AN EXAMPLE OF BLAKE'S RELIEF PROCESS.

(*From the print in the Victoria and Albert Museum.*)

curves, zigzags, and diagonals. It is here impossible to analyse Blake's methods of th representation of "eternal realities," plate by plate. Suffice it to point out that his who art consists not in imitating nature, but in suggesting ideas; that none of his representation are governed by the laws that govern nature as we usually understand the term, and yet tha this nature of his has both substance and form. "Form and substance are one," he taugh and "Ideas cannot be given, but in their minutely appropriate words, nor can a design b made without its minutely appropriate execution."

Perhaps because so familiar a theme as the Bible supplied the "book of words," Blak was able to give the designs for "The Book of Job" work their "minutely appropriate" execution in a manner which we can understand. Had he chosen to record his less intelligib visions in sound, we should probably have understood their significance with less difficulti or doubts than is now the case.

But let any one attempt to improve Blake's drawings, to remove the mostly misapplie anatomical formulæ of Michelangelo or Raphael, and to substitute greater "truth to nature" and the inappropriateness of such amendments would at once become apparent. All Blake original work—but especially this "Book of Job"—makes it probable that there is an art abstraction which we have barely yet discovered, and of which Blake is the pioneer. Therei more than in the "mystery" of his "prophetic" writings, lies his significance.



PLATE LXXX.—WILLIAM BLAKE (1757–1827).

"THE LORD ANSWERING JOB OUT OF THE WHIRLWIND."

(From the Book of Job.) ENGRAVING.

(From the print in the Victoria and Albert Museum.)

PLATE LXXXI

JOHN CROME

(1768–1821.)

DAWSON TURNER, a Norfolk gentleman, botanist, antiquary, patron, and intimate friend o "Old Crome," writing in a "Memoir" of this artist, published with his "Etchings of Views in Norfolk" in 1838, says:

"Crome was singularly ignorant of the mechanical part of the art of chalcography, and singularly unfitted by nature to acquire it." In fact, the "Memoir" consists mainly of an apology and special pleading for Crome's shortcomings, culminating in this definition o etching:

"An etching compared to an engraving is what a sketch is to a picture; a speech delivered on the impulse of the moment to one carefully prepared for the press; a man plain and unaffected and proud in the dignity of his species to the creature of art and refinement." Crome's etchings, which number hardly more than thirty-one, were done for his own delight, and no published till after his death.

The collection at the British Museum bears out what Dawson Turner had to say: they are very slight, and manifestly done without knowledge of the "mechanical part of the art o chalcography," as our illustration, from one of the best in this collection, shows. It has slight resemblance to Ruysdael's etchings, and we know that Crome himself would jokingly say of a new etching he had done: "What think ye of this Ruysdael?" In his still slighter work he is, however, more interesting, and foreshadows some modern work, as indeed Crome anticipated some modern tendencies much more truly than Gainsborough.

As regards his technical ability, however, we have Mr. Lumsden's statement that his plates—some are needle etchings, others soft-ground—"show him to have had a real understanding of their peculiar qualities, and a very considerable technical grasp." And judging from the reproduction of "Mousehold Heath," which appears in Mr. Lumsden's book "in the best state," one is prepared to believe this; but it is surely the exception which proves the rule—no other etchings of his that I have seen come anywhere near the quality the proof in that author's possession appears to have.

Crome was the son of a weaver, and, to Dawson Turner's manifest regret, born in a "public-house far from the highest description." He was first an errand boy, but apprenticed himself of his own accord to a house and sign painter. He, nevertheless, achieved success and great—at first local—celebrity. He was the president of the Norwich Society of artists—with John Sell Cotman as vice-president.



PLATE LXXXI.—JOHN CROME (1768-1821).
ONE OF THE ETCHINGS OF VIEWS IN NORFOLK. (Reduced.)
(From the print in the British Museum.)

PLATE LXXXII

THOMAS GIRTIN

(1775–1802.)

THOMAS GIRTIN was a contemporary, friend, and even forerunner of Turner. The only etchi he made, "A Selection of Twenty of the most Picturesque Views in Paris and its Environ are not "original." They owe their existence to a visit to that city on the occasion of t Peace of Amiens, March 27, 1802—the year of his death. They were published a year la in two editions: one with the outline etchings on soft ground; the other "Aquatinted Exact Imitation of the Original Drawings." It is the outline edition, however, which sho his affinity, equality, possibly even superiority over Turner. These outline etchings are n only beautifully and skilfully drawn—the actual etchings are not faultless—but, above a wonderfully designed. Most of them—if not all—could stand on their own; and with t exception of two or three, it is no exaggeration to say that, whether exact imitation or n the aquatinting has spoilt them as works of graphic art. The aquatinting—by F. C. Lew W. Pickett, and J. B. Harradin—is skilful enough, but the pencil line—for the soft-grou etching is only a transferred pencil drawing after all—has lost its quality, its identity, its ve purpose, and the aquatint purports to give us a tone transcript of nature, and fails becau it is neither true to nature nor consistent as a convention. The best aquatinted plates a the "View of the Gate of St. Denis," and also the dramatic "Water Works at Marli." B the simple outline etching of the St. Denis Gate and the "View of the Thuilleries and Bric from the Quay d'Orsay" are more exquisite in their way than anything done before, althou they are essentially architectural drawings.

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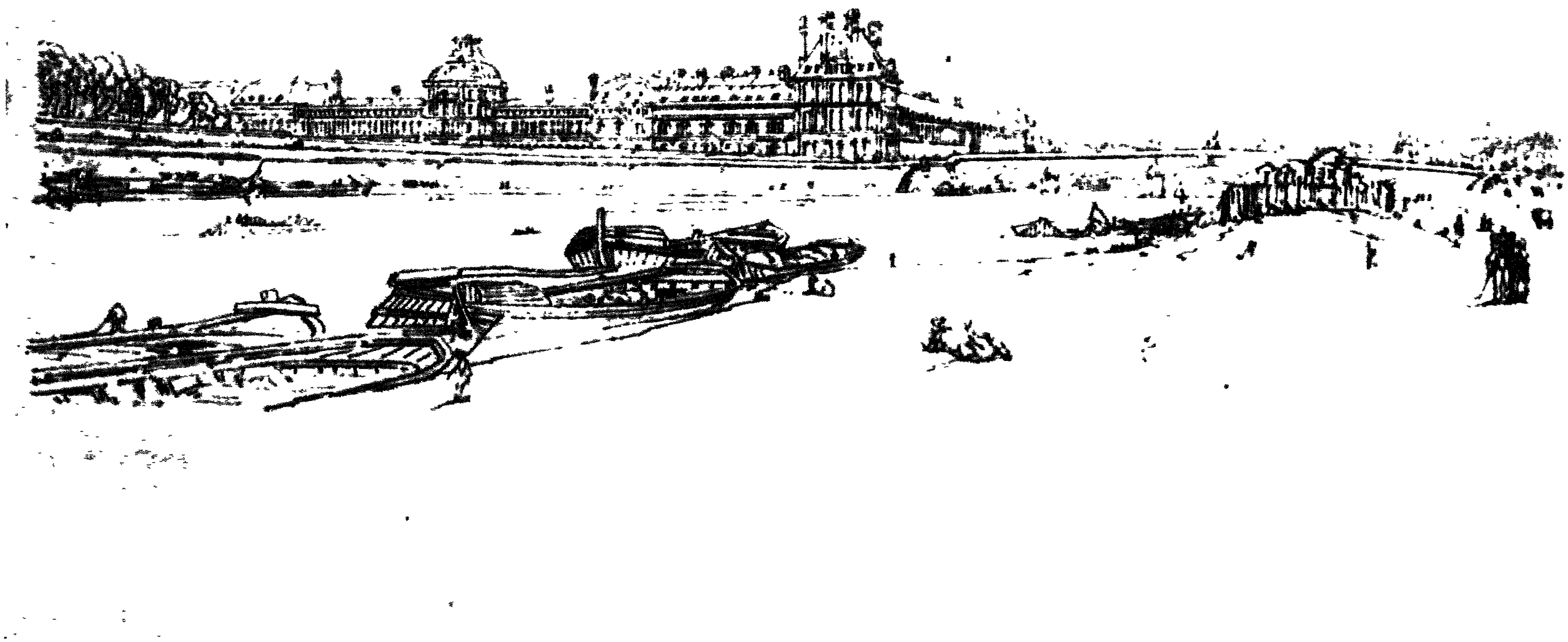


PLATE LXXXII.—THOMAS GIRTIN (1775–1802).
"VIEW OF THE THUILLERIES AND BRIDGE." SOFT-GROUND ETCHING. (Reduced.)
(From the print in the British Museum.)

PLATE LXXXIII

J. M. W. TURNER, R.A.

(1775–1851.)

TURNER'S relations to the engravers who undertook the engraving or mezzotinting of his works were so peculiar that they must be considered here, although he was not himself an "original engraver or etcher" within the meaning of these terms as here defined. As is well known, Turner supplied the material for many illustrated works, such as *The Rivers of Devon* (1815–25), *Whitaker's History of Richmondshire* (1819–23), *Picturesque Views in England and Wales* (1827–38), *The Rivers of France* (1843), etc. His principal work and labour of love was his famous "Liber Studiorum," issued between the years 1807 and 1819. This



TURNER'S PRELIMINARY ETCHING FOR PLATE OPPOSITE.

publication he undertook, as Mr. Finberg has made clear in his monumental catalogue *raisonné* of the subject, in order to make his name "safe with posterity." The plates of this "Liber" were all etched by himself in preparation for the mezzotinting, which was executed in eleven cases by him, in the rest by others. Our illustrations, taken from the third plate of the "Liber," will show exactly how much of the print was the artist's and how much the mezzotinter's. But it must be noted that Turner's etching is itself not an "original" one, it being based on a preparatory water-colour drawing. From beginning to end we therefore have several



PLATE LXXXIII.—J. M. W. TURNER (1775–1851).
"THE WOMAN WITH A TAMBOURINE." (From the "Liber Studiorum.") ETCHING AND AQUATINT.

"creative" stages. Turner no doubt commenced with nature somewhere before him; but the water-colour would not be an exact "copy" of nature—it would be "arranged" in respect of its composition.

The etching would then retain the outlines of the original water-colour modified with a view to the mezzotinter's work. The mezzotinter, with Turner's etched plate under his hand and Turner's water-colour before his eyes, would then seek to reproduce the tonal qualities of the water-colour under Turner's own guidance. There would be several "states" of the mezzotinted plate until Turner was satisfied with the plate, not as a reproduction, but as an independent work of art.

What applies to these "Liber Studiorum" mezzotints applies also to the line-engravings, though here even the preliminary and sometimes very complete etching would be undertaken by a professional engraver.

That Turner wished these prints to be regarded as representing his own work, and also at the same time as original creations, is best made clear by a marginal note found on an engraver's proof of one of Turner's engravings. It reads: "The sky is so unequal and in streaks that I must propose clouds by way of relief from the heavy tone the said lines give it." This shows the creative artist controlled not by his own will and judgment, but by the engraver's lack of competence, which the artist can only try to conceal by "proposing clouds by way of relief." Whether, however, Turner supervises the line-engraver or the mezzotinter, whether he etches the plate himself or even adds the mezzotint with his own hand, the final print is really *conceived* in the terms of another medium—water-colour, to wit—and the resultant print is, however beautiful, therefore as *reproductive* as a line-engraving by Nanteuil or a mezzotint by Valentine Green.

PLATE LXXXIV

JOHN CONSTABLE, R.A.

(1776–1837.)

CONSTABLE's single successful attempt at etching—for such it appears to be—would ha be worth the mention were it not that we see here for the first time a different and much r modern viewpoint expressed. In his monumental work on *Constable and His Influenc Landscape Painting*, Sir Charles Holmes mentions as known to him only three etchings this great painter, "The Harvest Field," "Netley Abbey," and the one here illustrated, kn as "Milford Bridge." "The technique of the first," says this author, "is based on Ruys and Waterloo, whom Constable had been studying." I have only seen the "Netley Abb and the "Milford Bridge," proofs of which are in the British Museum. If "The Har Field" dates somewhere near 1797, when the young Constable sought information ab etching from the engraver J. T. Smith, and if our authority is right in placing "Netley Abb so much after this date, nevertheless, for stated reasons, and near 1816, then it would s that Constable must have started afresh and entirely "off his own bat," for there is n evidence of the empirical beginner than of a student of Ruysdael or Waterloo in this pl so far as I can judge. "Netley Abbey" is manifestly done by a novice, and one, moreo without *linear* skill—as witness the feeble ruler-drawn lines in the architecture, inten no doubt, to keep the freely-drawn lines straight. It is, nevertheless, proudly initialled.

The "Milford Bridge" the same authority would place near the year 1829, and pra because it is "as freely handled and as full of the sense of wind and motion as any mod etcher could wish, and at the same time quite well bitten." All that is certainly true, but d not do it, I think, sufficient justice. The technique of the plate differs entirely from any o landscape etching done before Constable's time, and it does so because Constable's outl differed from that of his contemporaries and predecessors. He had a "sense of wind motion," such as even Rembrandt did not possess, for Constable's sense is objective, u mantic, and not expressible at all in the symbolical line of the draughtsman. It is an atte to make lines express, not so much objects, nor even light and shade, but atmosphere. C the parallels in the sky on the right, though broken and irregular, faintly suggest that poss Constable had other etchings, such as Canaletto's, in mind.

This point is therefore characteristic of the Impressionistic viewpoint as it develo during the century, and important on that account. It is an etching related to painting, to calligraphy, nor to engraving.

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PLATE LXXXIV.—JOHN CONSTABLE, R.A. (1776–1837).
"MILFORD BRIDGE." ETCHING.

PLATE LXXXV

JOHN SELL COTMAN

(1782–1842.)

JOHN SELL COTMAN is a puzzling artist : there are some paintings by him both in oils and in water-colour that are done with exquisite taste and possess qualities of design, colour, and texture, which raise them above all his contemporaries, Turner not excluded ; there are others commonplace almost to "cheapness."

Examining his soft-ground etchings, one is struck far more by the commonplace aspect than with the exquisiteness of taste. This is partly, of course, owing to the unpleasant soft-ground process. Skilful drawings they are, though they neither grip one on account of their truth to nature nor on that of formal beauty—the composition appearing even in the best of them too forced and obvious.

Our illustration suggests the influence of Canaletto, and is interesting in view of certain later developments, which shall be referred to in their place.

Cotman was born at Norwich—and practically self-taught. He came to London in 1800, exhibiting at the Royal Academy, but returned to Norwich in 1806. He produced a great deal. In one single year (1808) he sent nearly seventy works for exhibition to the Norwich Society of Artists, of which he was both member and secretary. In 1834 he was appointed professor at King's College, London, a position he occupied until his death. His engraved work is extensive, and for the most part of the kind that discloses his antiquarian and historical proclivities rather than any æsthetical urge, of which perhaps his "Liber Studiorum," with forty-eight plates, is the only proof.

Except for historical or perhaps patriotic reasons, neither Crome's nor Cotman's engraved work need concern the student or collector.

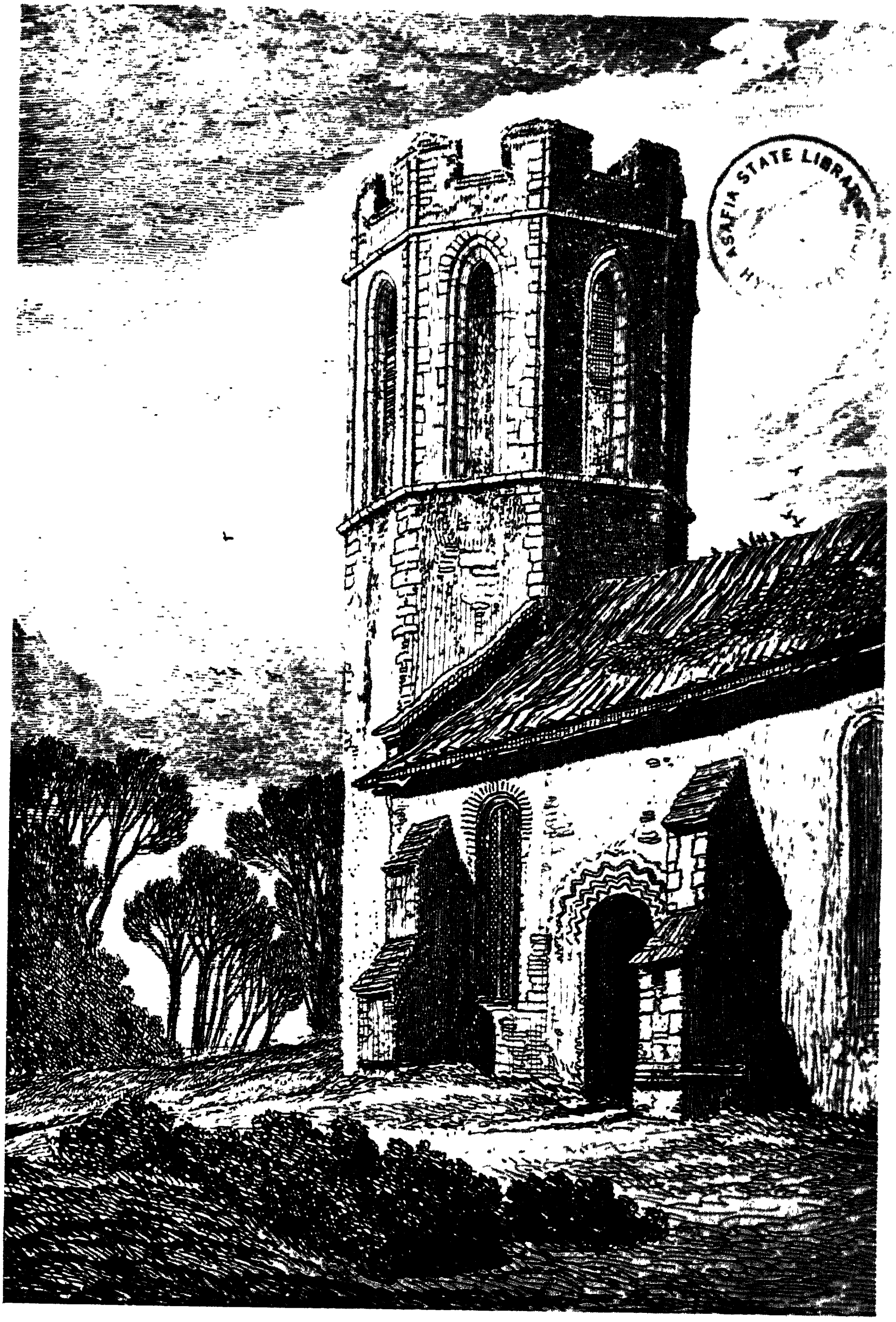

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PLATE LXXXV.—JOHN SELL COTMAN (1782–1842).
"BUCKINGHAM CHURCH." SOFT-GROUND ETCHING. (Reduced.)
(*From the print in the British Museum.*)

PLATE LXXXVI

ANDREW GEDDES

(1783–1844.)

ANDREW GEDDES, the Scotsman, has, I think, received rather more attention as print-maker than he deserves, mainly because his prints have a considerable *technical* interest. " Geddes," says Mr. Lumsden, " was emphatically a pioneer . . . and a great experimenter. Just as his . . . portraits anticipated Whistler, his landscapes anticipate Legros and Haden, and in the use of drypoint he is the artistic progenitor of Bone." Whereas, however, Haden, Whistler, Legros, and Bone put their *technique* to good use and produced prints that are in themselves complete as works of art, Geddes's prints are all in the nature of experiments : there is not one that gives complete æsthetical satisfaction. This emphatic appreciation of his technical qualities is misleading for the lay person, who is thereby enticed into a domain where he is at best only a trespasser. If, as Mr. Lumsden, who ought to know, thinks that the portrait of Geddes's mother, after his painting in the Scottish National Gallery, is " the most important of his plates," and if, mainly on that account, and on that of some other prints, such as " Dull Reading," he is compared with Rembrandt, this must be accepted with reservation as due to the nature and success of some of his technical qualities rather than to any resemblance to Rembrandt as an artist.

As a pioneer and a technician all that his fellow-craftsmen have to say about him is no doubt justified, but as a creative artist he cannot arouse great enthusiasm in the layman.

One of his pleasantest prints, a drypoint, done apparently straight from nature, " At Peckham Rye," almost achieves the rank of a work of art, but, as Mr. Lumsden points out, " even in this case the love of experiment shows itself to the detriment of the later states, where an entirely foreign medium—aquatint—is introduced in the sky ; " and even without this addition the design as such is unsatisfactory.

Really the single successful etching of a Constable is of greater significance because it owes its qualities to the creative impulse, and not to technicalities.



PLATE LXXXVI.—ANDREW GEDDES (1783–1844).
" THE ARTIST'S MOTHER." ETCHING AND DRYPOINT.
(From the print in the Victoria and Albert Museum.)

PLATE LXXXVII

JEAN BAPTISTE CAMILLE COROT

(1796–1875.)

IF one ventures to criticize an etcher like Geddes because his prints are mainly of technical interest, and not due to a creative urge, one must also find fault with a great creative artist such as Corot undoubtedly was, because in his use of the medium he does not add anything to his design.. Corot's etchings are slight sketches which, even if they were drawings on paper, would be, like Crome's—with which our illustration should be compared—of little importance; as etchings, they have even less to say, because the artist has shown no interest in the medium, which is the more surprising as Corot did not begin to etch until he was nearly fifty, at a time when the " revival " was just commencing.

However, if there is no deeper interest in his prints, they are at least characteristic of some of the qualities which made his paintings eventually popular: they are shimmering and delicate.

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PLATE LXXXVII.—JEAN BAPTISTE CAMILLE COROT (1796–1875).
"LANDSCAPE." ETCHING.

PRINTMAKERS FROM 1800 TO 1849

PLATE LXXXVIII

SAMUEL PALMER

(1805–1881.)

SAMUEL PALMER appears in all his work as a soul struggling under a burden. He created with difficulty. Art to him was a hard task-mistress. He laboured; his painting is laboured; his etching is laboured, though he preferred this form of expression to the other. Once when unlimited commission for etchings seemed to be coming to him he exclaimed, Mr. A. J. Finberg tells us: "Oh! the joy—colours and brushes pitched out of the window; plates the 'Liber Studiorum' size got out of the dear little etching-cupboard where they have long reposed; great needles sharpened three-cornerwise like bayonets; opodeldoc rubbed into the forehead to wake the brain up; and a great gorge of old poetry to get up the dreaming: for, after all, *that's* 'the seasoning as does it.' Not while he was tarring his sheep, or counting his wool-sacks, but while Endymion slept on Latmos, did Cynthia pause." There you have the whole of Palmer; but could anything be less like an artist giving rein to his *élan vital*, or more like a sentimental soldier preparing to go "over the top." In a small portrait, printed in 1828 by George Richmond, he looks like the traditional Christ. Palmer was always at war with himself, with life, with artists, and with art, and—*sunt lachrymae rerum*—probably his master's (Blake's) influence contributed no little to this state of affairs. However that may be, English art has in Samuel Palmer one of its most significant artists, and the Muse of Etching—if there is such an one—one of her most personal and devoted disciples.

Palmer has only etched some fourteen plates, and with each he took the most infinite trouble. The production of etching—or a painting, for that matter—was to him a delicate, complicated process that began with mental preparation, underwent several transmutations, until at last it appeared in its full glory—a thing of beauty born in pain.

In his plates there is no midday sun: it is always dawn or dusk or moonlight—or, strictly speaking, there is a light that never shone in this world. Palmer is full of other-worldliness—which makes his art, but more particularly his etchings, poetical creations rather than renderings, or even interpretations, of nature. The charm of his etchings is indescribable, but at the same time of a kind that requires a willingness and an ability on the part of the spectator to enter into it. It has in addition one peculiarity which is, in view of the artist's opinion about the relation of colour to the painter—he once spoke of "the dreadful death-grapple with colour which makes every earnest artist's liver a pathological curiosity"—the more remarkable. Dark and boding and melancholy as they are, his etchings—strengthened with the burin—are full of rich "colour." It is difficult to choose amongst his plates, especially as the effects of the various states differ, but the published state of "The Herdsman" and that of "The Morning of Life," here reproduced, are representative of his best qualities.

Samuel Palmer was born in Walworth, as the son of a father who, "to the disgust of well-to-do kindred," was trading as a bookseller. In his fifteenth year private tuition had advanced him so far that he sold a "Landscape Composition" (not, be it noted, a mere "Landscape") at the British Institution—and between 1819 and 1827 he exhibited there and at the Royal Academy a number of landscapes and a study of a head. In this same year he was introduced by John Linnell to William Blake—whose "disciple" he became, together with Edward Calvert. He married John Linnell's eldest daughter, Hannah, in 1837, and the young couple went to Italy together with George Richmond and his wife. He begun to etch in 1850, when he was elected member of the Etching Club on the strength of his plate "The Willow." His last etching is of 1880—"The Opening Field," published in 1883. He died in Kensington on May 24, 1881.



PLATE LXXXVIII.—SAMUEL PALMER (1805–1881).
"THE MORNING OF LIFE." ETCHING.
(From the print in the Victoria and Albert Museum.)

PLATE LXXXIX

CHARLES-EMILE JACQUE

(1813–1894.)

CHARLES JACQUE is interesting as an example of a man who was hindered from becoming a great artist, not by technical deficiencies, but by the limitations of his temperament. Technically he had "great possessions," but he spent them for the most part on trifling objects. He is, in fact, mainly important as the "father" of so-called modern etching. The influence he had on the technique of greater masters was considerable. Nevertheless his own etchings are by no means negligible, and some of them worthy of the greatest admiration, though amongst the mass of his production—he was a prolific illustrator—his best things are almost lost. Amongst these are primarily farmhouse and farmyard subjects belonging to his early period—he commenced etching in 1843—and derived from Ostade rather than from Rembrandt, also a few landscapes reminding one less of the great Dutchman by whom they were inspired than of the landscapes of the Norwich amateur, the Rev. E. T. Daniel. Jacque excels in the use of the very fine line, and in his earlier etchings those lines still function as individual elements of design. Later he became more pictorial and illustrative, and, unfortunately, his temperament coincided more with that of the majority who like sentimentally pretty things and mistake meticulousness for merit. His influence upon other etchers of the time shall be referred to as occasion demands, but we may note here the titles of some of his most interesting and successful plates. Of farmyard subjects, more or less in the manner of Ostade, some of whose etchings he actually copied, "Les Tueurs de Cochons," "Un Coin," "Intérieur de Coin," "Un Coin de Ferme," "Porcs Couchés," and "Troupeau de Porcs" are excellent. He was, for some unaccountable reason, especially successful with pigs, but this latter etching of 1845, done in a rather different and lighter manner than other etchings of the period, has a double charm: the solitary dark accent formed by the figure of the swineherd holds the design together, and draws attention to the meaning of the plate as an illustration of "The Prodigal Son." The "Fumeur" and "Vaches à l'abreuvoir" are successful examples of a bolder style. The "Femme donnant à manger à des porcs" was done in 1850, a date which should be marked for future reference, as should also that of the quite wonderful study of textures "La Souricière," which is 1860. Other remarkable plates—remarkable partly because of their intrinsic merit, partly because of their influence—are the excellently designed and drawn "Récureuse" of 1844 (see illustration) and the charming little portrait of his daughter, very simply done. A "Bergère," etched in an unusual style, will also be referred to again. Of his toned plates, the "Orage" (212bis in Guiffrey's Catalogue), a mixture of drypoint and mezzotint, is the most successful and extraordinarily effective. "Le Moulin," reproduced in Mr. Lumsden's book, but unknown to me, would also appear to deserve this praise.

Jacque's etchings, lithographs, and drawings for wood-engraving represent a tremendous *œuvre*. He is said to have sojourned for two years in England, where he illustrated an edition of Shakespeare, a History of Greece, and a *Dance of Death*.

Jacque was also a famous member of the Barbizon School of painters.

C.J.
1844

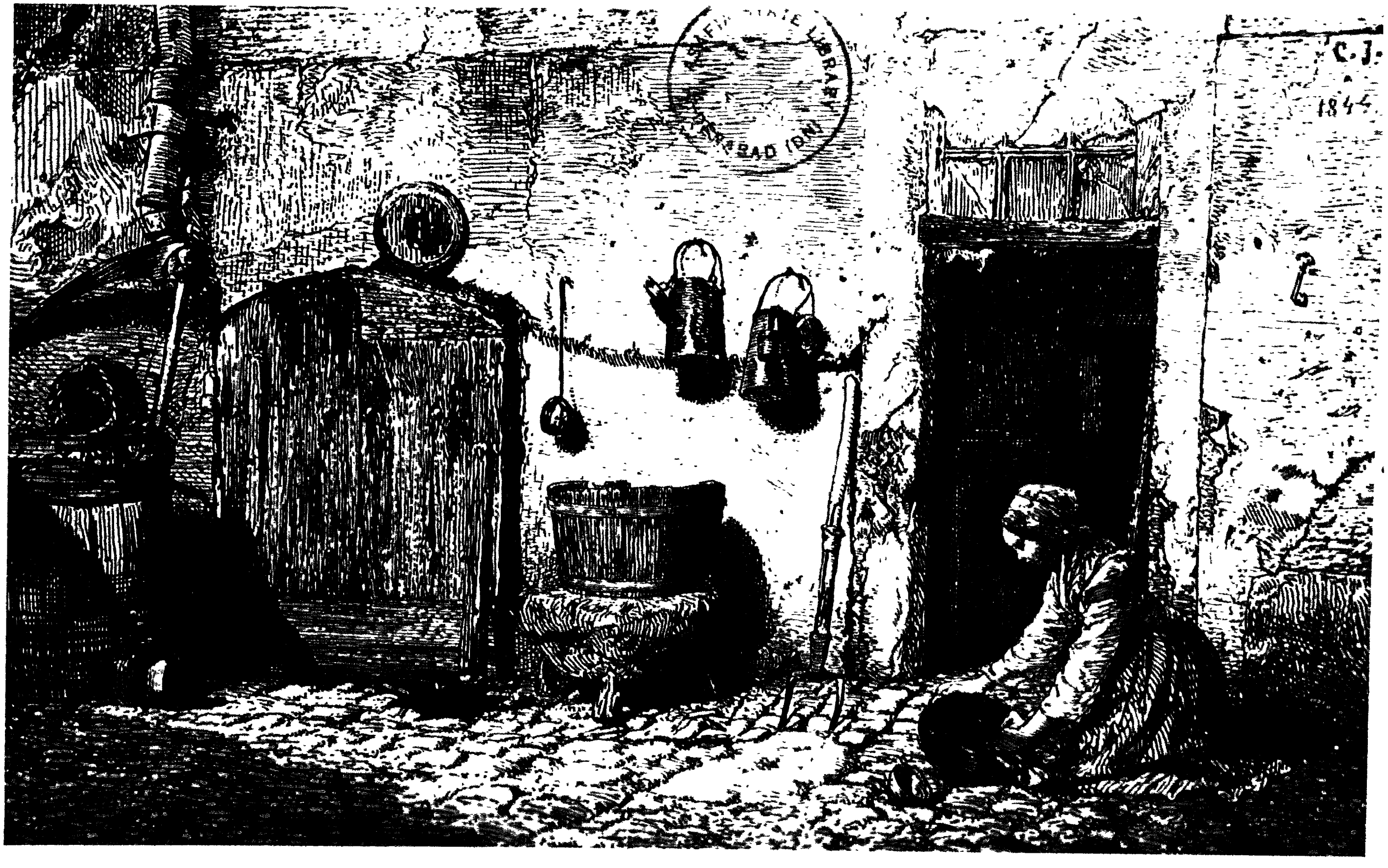


PLATE LXXXIX.—CHARLES-EMILE JACQUE (1813–1894).
"LA RÉCUREUSE." ETCHING.
(From the print in the British Museum.)

PLATE XC

JEAN-FRANÇOIS MILLET

(1814–1875.)

MILLET learnt the rudiments of the craft of etching from Jacque, and the latter's " Femme donnant à manger à des porcs " of 1850 seems to indicate that Millet may also have received the impetus for the exchange of peasant for classical subjects from the very slightly older artist ; for the change-over in Millet's life occurred just about this time. Millet did not himself produce any etchings until five years later. But if he owes some instruction to Jacque—there are plates extant on which he tried out the roulette and the drypoint—Millet, the greater master, did not at all follow the tradition of the craft : his etchings are not at all calligraphic. He uses short, broken lines always—even his contours are not always continuous. He is the true " painter-etcher," for his lines one might almost compare with brush marks. From the strictly logical point of view there should be no contour lines in Millet's drawing, since the contours should, strictly speaking, be the result of the contrast of tone-values. Millet's method is a compromise, and from the fewness of his etchings it is clear that he was not " at home " with the medium as such. " I do not propose to say anything of the etched work of either Corot or Millet. Etching was not their business, and nothing either of them did on the copper in any way added new commentary to the truths they expressed in their proper medium." Such is Mr. Lumsden's comment. And of Corot it is certainly true, not only from the etcher's point of view. Millet's etchings, however, if they do not interest the craftsman, have for others at least this attraction, that they help to acquaint us, in the absence of his paintings, with the qualities of a great mind.

The beauty of Millet's etchings is their earnestness, their sensibility. Even in so inferior a plate as " La Bouillie," which represents a mother holding a baby on her lap and blowing upon a spoon with hot food, one is moved by the sympathy and the understanding of motherhood and child life : the baby automatically crossing its toes and opening its lips in excited anticipation of food.

In another, not very exciting etching, " Le paysan rentrant du fumier," one notices the strain caused by the heavy wheelbarrow not only on the labourer's arm, but on the movement of the whole body.

And so with others of his etchings, " La Baretteuse," " Les Glaneuses," " Le Départ pour le Travail," translations of his own paintings, they all tell one what *he* thought important, and what, in fact, does constitute the quintessence of his art.

And when all is said and argued, " La Grande Bergère " is, even as an etching, a print of more significance and more æsthetical value than thousands of others which are *qua* etching done in a " better " technique.

Only to appreciate its beauty the spectator must have looked at the country-side on a sunny day—must have looked at sheep and dogs—must have watched a country girl with understanding eyes; only then will he fully realize the beauty of Millet's design. So that if Millet has not added new commentary by his etching to his painting, he has perhaps omitted from them much that is irrelevant.

It is interesting to note that Charles Jacque, the facile etcher, tried to produce a " Bergère " in Millet's manner.



PLATE XC.—JEAN FRANÇOIS MILLET (1814–1875).
"LA GRANDE BERGÈRE." ETCHING. (Reduced.)
(*From the print in the British Museum.*)

PLATES XCI AND XCII

SIR SEYMOUR HADEN, *P.*R.E.

(1818–1910.)

IF Charles Jacque may be called the father of modern etching, Seymour Haden, more truly than his famous brother-in-law Whistler, may be regarded as its harbinger and protagonist in England.

Sir Seymour Haden, who only died a few years before the War, was a successful surgeon, who studied for a time at the Sorbonne, and, as Mr. Hind suggests, " it may well have been Jacque who inspired his first efforts in etching, which date from the years 1843–44 "—that is to say, when Whistler was about ten years old, and six years before Meryon had produced his first masterpieces. Like other etchers before and since, Haden was an amateur; he had neither proper training as an artist nor as a craftsman, two factors which account both for the qualities and the deficiencies of his work. Stimulated by the example of his brother-in-law, the surgeon took up etching again after an interval of some fourteen years, and continued for more than seventeen years almost uninterruptedly to produce plates, his whole *œuvre* comprising more than two hundred and fifty items. Of these two hundred and fifty, scarcely fifty can be regarded as more or less complete. Mr. Lumsden would hardly allow him more than one or two, such as the " Share Mill Pond " and the " Agamemnon," for, according to this writer, Haden's art " was essentially that of suggestion—of the sketch." Haden himself would certainly not agree with this imputation that he had mainly produced " sketches." His definition of etching, given upon the occasion of his first presidential address to the Society of Painter-Etchers, is : " An etching expresses, or should express, the ideal, not the ultimate aim of the painter—is a measure not of his force, but of his temperament—and herein lies its charm. Its value is that of a sonnet or a *bon mot* as compared with an epic. The characteristic of both sonnet and *bon mot* is precision of form ; therein lies the melody of the sonnet and the *goodness* of the *mot.*"

Sir Seymour Haden's weakness throughout is the uncertainty of form—*i.e.* of design—and in some cases the amateurishness of drawing. It is these two weaknesses which suggest a sketchiness that was far from being intended. Though Mr. Lumsden's authority, who calls " 'The Breaking-up of the *Agamemnon* ' one of the greatest masterpieces of all etching," must be respected, we venture to say that Sir Seymour Haden never produced " a great masterpiece " at all. Even the " Agamemnon " is defective in design—to be precise, in the arrangement of the masts and the dark mass on the right, which all end at about the same level.

Having denied him the creation of great masterpieces, we must nevertheless credit him with a good number of plates which at any rate come very near the masterpiece standard on account of their originality, their virility, their vigour, and their absolute sincerity—and by sincerity is meant that quality which makes the creator forget his ego.

Sir Seymour Haden was particularly happy where he had distance, water, and shipping to deal with. In fact, some of his unfinished plates, such as the " Harry Kelly's Putney," the " Topsail Barges," the " Bark Refitting," and the " Hay Barge " are perfect little gems of drawing and etching. His originality is seen perhaps most conspicuously in the design of the " Cottage Window," and in the technique of such etchings as " Out of Study Window," " Kensington Gardens," " Greenwich," " Old Chelsea Church," " The Bertha Laura of Paris,"

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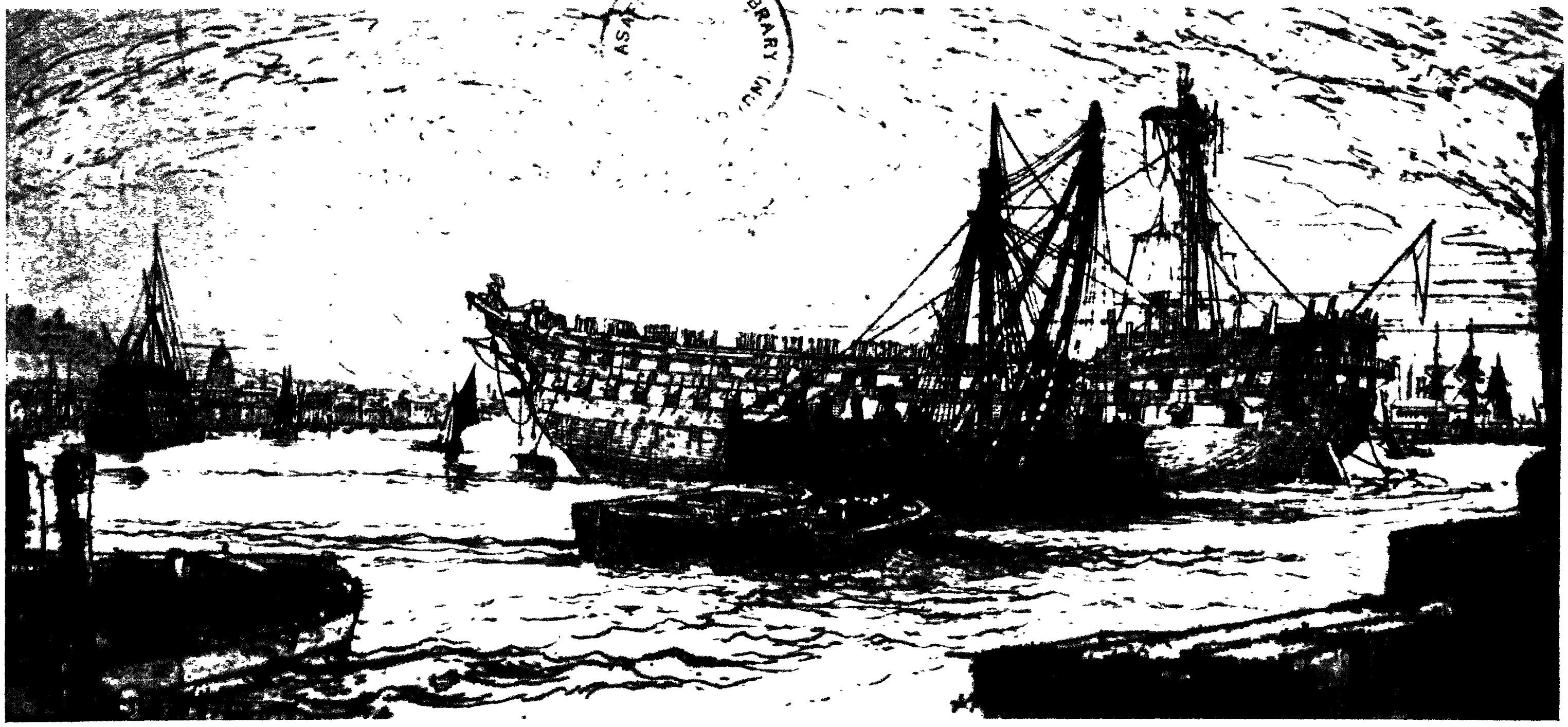


PLATE XCI.—SIR SEYMOUR HADEN, *P.*R.E. (1818–1910).
"THE BREAKING-UP OF THE *AGAMEMNON*." ETCHING. (Reduced.)
(*From the print in the British Museum.*)

"The Inn, Purfleet," and such drypoints as "The Lovers' Walk," and "Windmill Hill," to name but a few plates out of at least fifty, if not the two hundred and fifty, which also include a number of mezzotints. In these latter, admirable as they are in respect of the variety of tone, they nevertheless descend to the melodramatic. They indicate too, I think, Haden's real love and the main cause of his difficulties in etching—*Tone*. In his attempt to create true tone values he was apt to become confused and involved. Probably here Whistler was to blame. At all events, he is most "complete" in such comparatively simple etchings as "The Marshes opposite Erith," "The Egham Lock," and the drypoint "The little Boat-house."

It is to be noted that a Frenchman, Monsieur Philippe Burty, who did so much for etchers and etching in France at that time, was the first to recognize his originality and power, and his first etchings, printed by Delâtre, a printer to whom so many etchers of the nineteenth century owe their success, twenty-five prints, called "Études à l'eau forte," were published in Paris in 1865–66. Down to 1881 his needle was able to create notable effects, such as "The Course of the Hodder," a noble fragment.

He, like Millet, was an enemy of the artificially limited edition, and beseeched the painter-etchers, whose first president he became in 1890, never to adopt this commercial method! Whether they have done right or wrong not to have followed his advice is still an open question.

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PLATE XCII.—SIR SEYMOUR HADEN, *P.*R.E. (1818–1910).
"WINDMILL HILL." DRYPOINT.
(From the print in the British Museum.)

PLATE XCIII

JAN BARTHOLD JONGKIND

(1819–1891.)

AT first sight Jongkind's etchings look not only slight, but in their technique amateurish. They are manifestly done by a man to whom the craft as such is nothing. They suggest, to the superficial, the kind of thing which many a craftsman would profess to be able to do as well or better "with his eyes shut." And perhaps Jongkind, the Dutchman associated with the Paris Impressionists, would not have resented such criticism, for he spoke of at least two of his etchings as "*saletés* (filth) from the days when they wanted to make an etcher of me." *

But then Jongkind was mad—suffered from persecution mania—and reminds one of Meryon and of his younger compatriot Van Gogh; of the latter even in the style of some of his drawings and etchings—for example, the "Moulins en Hollande" or the one here reproduced. There is, however, a considerable variety in the technique as in the quality of his etchings: "La Barque amarée," for instance, has a Rembrandtesque dignity and simplicity; "La Nourrice" looks like a scribbled pen-and-ink sketch; another one, "Sortie du Port d'Honfleur," challenges comparison with Seymour Haden; yet another, "La Démolition de la Rue des Francs Bourgeois Marcel," a mere pen-scribble with a tone left on the plate though it be, has that kind of psychic "overtone" which we find both in Meryon's and Van Gogh's art.

Such psychic qualities apart, wherein consists the merit of the slight work condemned, and condemned even by its author? The "Port d'Anvers—Soleil couchant," undoubtedly his masterpiece furnishes the answer.

Jongkind can say with few lines more than most other artists can express with an elaborate drawing, and he can do that most difficult thing of all—he can suggest with these few open lines both light and atmosphere, a thing which causes Seymour Haden so much more labour, this suggestion of tone with a minimum of line-work. Moreover, Jongkind can design; even his slightest notes fulfil the conditions claimed by Whistler as a sign of the master hand: they are finished from the beginning.

Monsieur Roger-Marx prophesies that: "The day is not far off when . . . it will be realized that the touch of Jan Barthold Jongkind is, with that of Géricault, Delacroix, and Daumier, amongst the strongest and most original of the nineteenth century." This originality of touch is to be seen and to be admired also in his etchings.

Jongkind was born in Holland, came to Paris in 1846, studied under Isabey; won a third-class medal in the Salon; was appreciated by artists and critics such as the already mentioned Philippe Burty and Edmond de Goncourt, but not by the public: Père Martin, a poor and illiterate picture-dealer, kept the wolf from his door. He died in a village of the Isère in 1891.

His earliest etchings, published as a "Cahier de 6 planches," were begun between 1855 and 1860. His *œuvre*, according to Delteil, embraces twenty-one plates. He did not etch after 1878.

* See Claude Roger-Marx's article, *Print Collector's Quarterly*, vol. 15, p. 115.

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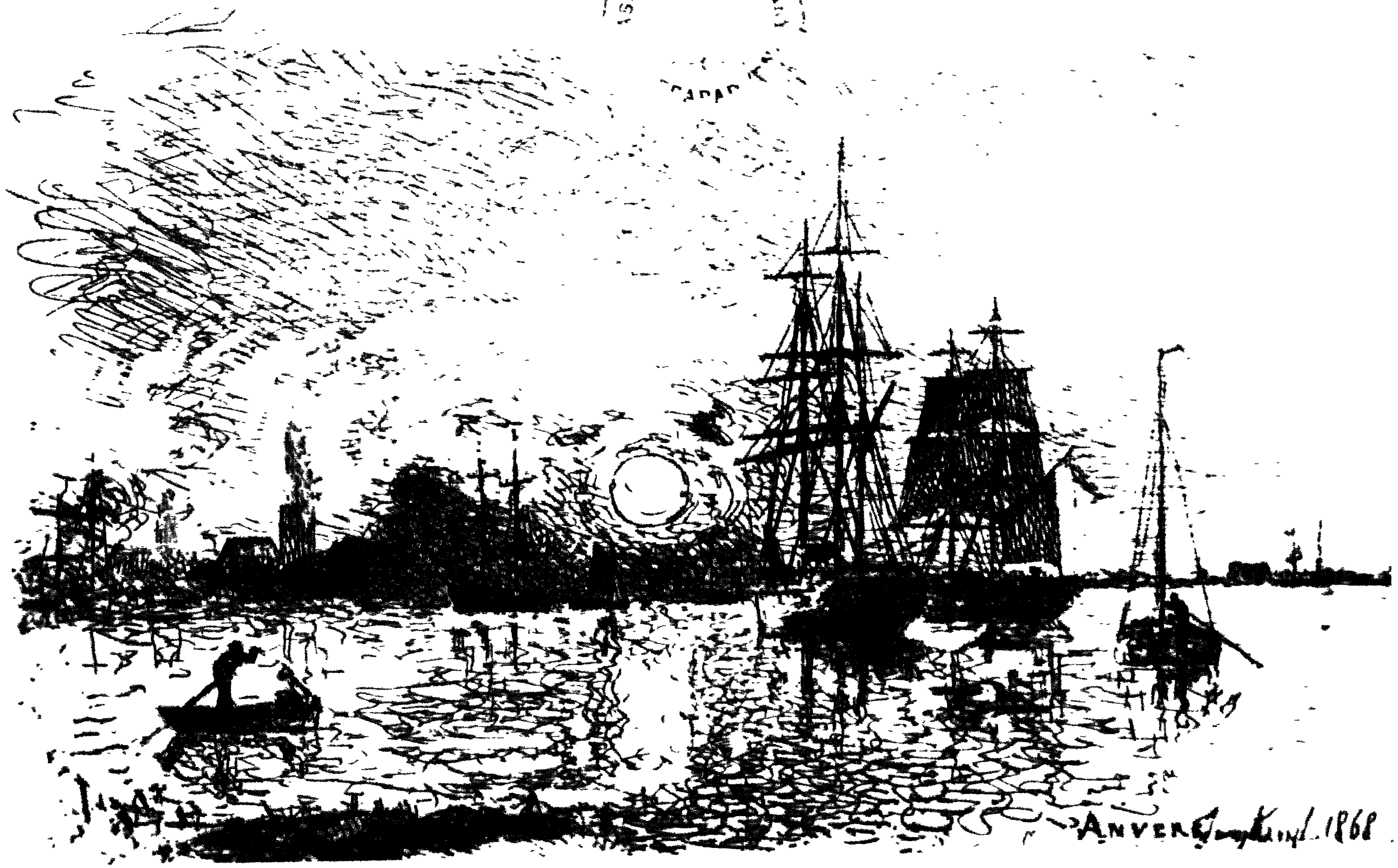


PLATE XCIII.—JAN BARTHOLD JONGKIND (1819-1891).
"THE PORT OF ANTWERP AT SUNSET." ETCHING.
(From the print in the British Museum.)

PLATES XCIV AND XCV

CHARLES MERYON

(1821–1868.)

No etcher of the nineteenth century, excepting perhaps Whistler, is to-day better known, and honoured by the sincerest form of flattery, than Charles Meryon. He is indeed an etcher after an Englishman's own heart—or, at least, appears to be so on the surface. On the surface such plates as, for example, "Le Petit Pont," "La Galerie de Notre-Dame"—"Le Stryge" even—seem to be the work of a well-balanced mind, suggesting that of an architect rather than that of a painter, and of a careful and conscientious craftsman.

Though himself half English—the accent on his name is not authenticated—there is, however, very little evidence that Meryon was at any time really well balanced; or, rather, there is every evidence that he was always highly strung and often over-wrought, and eventually entirely insane. A few years before his death he etched a little plate, "Le Malingre Cryptogame," a picture of an oddly-shaped fungus which he had encountered on one of his travels when, as an officer in the navy, he visited the islands of the Pacific. Why should such a thing have seemed to him worth drawing when he was a young man in his early twenties, and especially why worth etching some twenty years later? Because, as he explained, "it had that *inclémence*, that *bizarrerie*, which belongs to half-made, sickly things." He saw significances *behind* appearances. Meryon was an occultist, heavily handicapped by pre-natal influence; he was the illegitimate child of Charles Lewis Meryon, an eccentric English doctor, and private secretary and biographer of the eccentric "Queen of the Desert," Lady Hester Stanhope, herself an occultist; his mother was a French ballet dancer, who died insane. When Meryon discovered the fact of his illegitimacy it caused him the first mental breakdown, and throughout his life, even at periods when he was not mad enough to be certified insane, he was thought by his friends to be at least very peculiar. At the height of his powers —that is to say, in the year of "L'Abside," which is regarded as his masterpiece (1854) —we find him introducing into the *sky* of another plate, the "Pont au Change," first a balloon, then a flight of ravens, then a fleet of balloons, which might pass, but also figures of women and a Polynesian island.* Ten years later, when he produced his last great work, a veritable *tour de force*, the bird's-eye view of the "Collège Henri IV ou Lycée Napoléon," he introduces not only allegorical figures in the manner of Callot and Piranesi, with rambling explanations of their significance, but adds a pathetic autobiographical note. He explains that he has marked the house in the Rue Saint-Étienne-du-Mont where he lived, and a spot where he "knew or rather saw and heard a young girl," who had an unlucky influence on his life. There is the hint of another tragedy from which he never recovered. Meryon was small and very ugly.

These notes on his life must suffice, but their significance is this: that Meryon's work has that peculiar beauty, that intenseness, because his mind was thus burdened, because he was ever searching for that something out of reach which lies behind the surface. Hence "*le souffle de l'immensité*," which Victor Hugo discovered in Meryon's etchings, and which he said makes them into more than pictures—into visions.

* See Delteil.

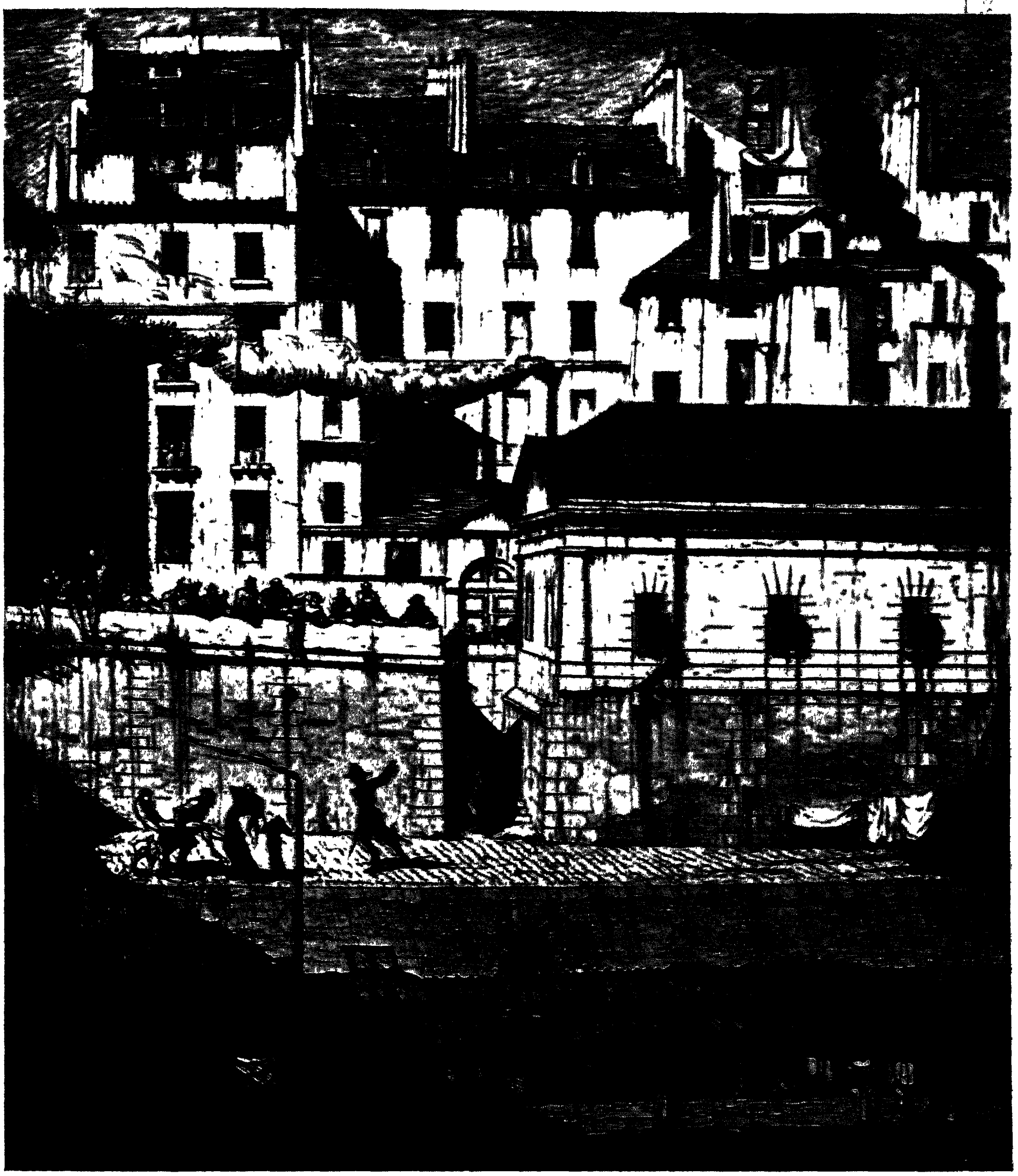


PLATE XCIV.—CHARLES MERYON (1821–1868).
"LA MORGUE." ETCHING. (Reduced.)
(From the print in the British Museum.)

Technically Meryon's craft is derived from the study of old masters, such as Karel Du Jardin, Salvator Rosa, Adriaen van de Velde, and, above all, Reynier Nooms (Zeeman), for whom he had a passionate veneration, to whom he dedicated his views of Paris with a poem in which he hopes to meet his "*cher chef de file*" with the "*main calleuse*" and the "*si simples traits*"—significant phrases—in another age. The influence of Callot and of Piranesi is also traceable.

If we tried to describe in cold words the quality of Meryon's etchings, which is impossible, we might say that in his best plates—a dozen or so—he combines utmost brilliance of light effects with a firmly knit rhythmic design and simplicity and orderliness of draughtsmanship. It is here that his ENGLISH blood will out. It is also to be noted that, like many etchers of to-day, he was "lost" away from architecture. In the 'sixties, when he etched some reminiscences of oceanic islands, which he had visited in his youth as a naval officer, his plates are, one feels, ineffective on that account rather than from any serious deterioration of craftsmanship, for the "Collège Henri IV" of the same period is a marvel of technical efficiency. Even when he has to introduce vegetation into his architecture, as in the "Tourelle de la Tixérandrérie" of 1852, the time when he produced most of his famous plates, it causes a patch of confusion in the design. Similarly his skies—though, unlike other etchers, he never shirked them—lack often that conviction which speaks from his architecture even when he has taken liberties with facts, as in "Le Petit Pont," where two viewpoints are made into one view.

The effect of Meryon's prints depends a great deal on his—or Delâtre's—printing; the quality has little to do with earliness or lateness of state, but is generally seen at its best when the plate is *almost* clean-wiped. To establish an order of precedence in his etched work, to give them percentage marks, as to a schoolboy's essays, would be pedantic and futile; much depends on one's taste and even mood, but a consensus of opinion would probably admit the following as his masterpieces: "La Galerie de Notre-Dame," the most serene and decorative; "Le Stryge," the most original and lyrical; "L'Abside," the most sunny and also matter-of-fact; "Le Petit Pont," the cleverest and most efficient; "La Rue des Mauvais Garçons," the simplest and the most sinister; and, finally, "La Morgue," the most tragic and inventive in design.

If these are the masterpieces, there are several others not far removed from that rank, such as "L'Arche du Pont Notre-Dame," "Saint-Étienne-du-Mont," "La Tour de l'Horloge," "La Pompe Notre-Dame," the quite late "Bains froids," the Piranesi-like "Entrée du Couvent des Capucines à Athènes," and others. For his portraits I confess I am unable to work up any enthusiasm, but amongst his lesser works the "Title page for the Catalogue of Th. De Leu," and the ex-libris-like "Allegorical Design to serve as a Frame," with its Edgar Allan Poe-ish cat, should not be overlooked; and as a "typographical" design his page "Le Pilote de Tonga," with its oceanic border ornament printed in red, and the very beautiful etched script resembling Persian calligraphy, is certainly noteworthy.

In 1866 Meryon was finally interned in Charenton Asylum, where, known better by his number than by his name, he died in 1868.

During his lifetime he was glad to sell his etchings at one or two francs a piece; since then his "*main calleuse*" has put fortunes into the pockets of sellers and guided the hands of countless followers.



PLATE XCV.—CHARLES MERYON (1821–1868).
"LE PONT NEUF." ETCHING. (Reduced.)
(From the print in the British Museum.)

PLATE XCVI

RODOLPHE BRESDIN

(1822–1885.)

ONE of the most curious figures in the history of the graphic arts is assuredly that son of a metal polisher and a woman of noble birth, Robert Bresdin, railway porter, etcher and lithographer, worshipper of Rembrandt, friend of Théophile Gautier and Baudelaire, master of Odilon Redon, member of the Société des Aquafortistes, who ran an engraving studio for the railway company, emigrated to America, returned thence with a wife, six children, and a negro, converted his attic into a garden, and worked as a road-mender at the Arc de l'Etoile.*

As an etcher this strange personage produced equally strange prints. Based on his guiding principle, "The artist should not even glance at nature, he has everything within himself," his etchings are nevertheless full of the minutest details, and apparently founded upon the study of nature and of Rembrandt, whose technique he not only imitated, but improved upon in some respects, though they were said to have been printed with the aid of blacking and an old shoe-brush. Some impressions I have seen certainly make this believable. What Bresdin had "within himself" is a kind of fairy-land world that reminds one partly of old Jerome Bosch and partly of Grimm's Fairy Tales, though Bresdin—who called himself *Chien Caillou*—was an avowed admirer of James Fenimore Cooper. According to Monsieur Roger-Marx, Bresdin's *œuvre* exceeds one hundred and twenty etchings and lithographs, of which, unfortunately, I have only seen a few: the "Armée Romaine," legions on the march, with minute work in it; the "Comédie de la Mort," a regular serio-comic Bosch subject; "Le Chasseur Surpris par la Mort"; the "Sainte Famille"; "Les Vieilles Chaumières," reminiscent of a Grimm story; and "Mon Rêve," his last etching, a fantastic view of a port, with masts, steeples, palaces, cottages, huge statues, Lilliputian figures, drifting clouds, and a rippling stream.

His technique is too pernickety to be great. Apart from his minute lines he mixed processes—the illustration opposite, *e.g.*, being a combination of lithography with etching. Nevertheless the result is, especially owing to the extraordinary circumstances in which it was produced, often truly remarkable and always *sui generis*.

* See Claude Roger-Marx's "Rodolphe Bresdin," *Print Collector's Quarterly*, vol. 14, p. 259; also H. E. van Gelder's "Drawings by Rodolphe Bresdin," *ibid.*, vol. 17, No. 4.



PLATE XCVI.—RODOLPHE BRESDIN (1822–1885).
"LA SAINTE FAMILLE." MIXED METHOD. (Reduced.)
(From the print in the British Museum.)

PLATE XCVII

CHARLES KEENE

(1823–1891.)

THAT a French writer should have deemed an English artist worthy of some notice, and should have mentioned the unknown etchings of the famous and prolific *Punch* draughtsman, Charles Keene, in a dictionary of "Les Graveurs du XIXe Siècle: Guide de l'Amateur d'Estampes Modernes," as Henri Beraldi did in 1889, seems to have been the principal reason for the present-day appreciation of this illustrative work. In themselves his etchings—Mr. W. H. Chesson, in the catalogue appended to Pennell's book on this artist, mentions nearly fifty—add, so far as I am acquainted with them and in my opinion, nothing to his reputation as a draughtsman. They are, for the most part, done in exactly the same style as his drawings for wood-engraving, and are, in fact, illustrations. Some of them, like No. 5, a comic "model" in a top hat, are to be appreciated as studies of character; others, like the laboured No. 18, "Dunwich," as proof of the interest he took in the process; but the only print that really is a work of the etcher's art is the No. 9 here illustrated, "Lady of 1860," which has an interesting arrangement of lines and masses. Even here, however, the rich black of the hat seems to have—at all events in the proof in the British Museum, here used—had the advantage of artificial help.

Apart from such possible grounds for criticism, this print is certainly not only *his*, but *a* masterpiece of "black and white" as well as of etching.

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PLATE XCVII.—CHARLES KEENE (1823–1891).
"A LADY OF 1860." ETCHING.
(From the print in the British Museum.)

PLATES XCVIII AND XCIX

EDWIN EDWARDS

(1823–1879.)

WHILST Whistler's butterfly-touch in etching and wasp-like sting in speech was persuading the world that there was only one way to use the needle—and that was, of course, his—a friend of the winged Yankee, a bearded and pedestrian Englishman now almost forgotten, was beginning to produce etchings of a very remarkable kind. He was Edwin Edwards, a lawyer, who, upon the advice of Legros, took up etching when he was nearly forty. Edwin Edwards had been a lawyer, but he counted it as his "chiefest glory" that he belonged to the profession of etchers, and his "second best glory" that he was member and president of the Hogarth Club. Amongst the circle of friends that gathered round Mr. and Mrs. Edwards were, in addition to Whistler, whom Mrs. Edwards thought "very eccentric," and Legros, who taught Edwards his craft, Charles Keene, Bracquemond, and Jacquemart. Edwards seems to have been a great favourite, for not only did Legros teach him, he painted his and his wife's portrait, and Keene and Bracquemond also etched his likeness. He was thus surrounded by the very greatest etchers of the time, Meryon himself being a friend of Bracquemond's.

But Edwin Edwards stood on his own feet, and went, as an etcher, his own way. If there is any influence discernible, it is, as one might expect, Legros'; but Edwards adapted it to his own uses, made it personal, and never changed it. He was not trained as an artist, and he had not the interests of the pure craftsman. If these things were faults, they were faults on the right side, so to speak. They caused him, at all events, to concentrate upon a quality which is conspicuously absent from Whistler's and Bracquemond's plates: Edwards, unable to imitate Whistler's prestidigitations and Bracquemond's or Jacquemart's technicalities, and lacking the power of drawing the figure that his master Legros possessed, naturally and properly cultivated his own ground. Edwards had the capacity—at that time rare—of seeing things as elements of design, not merely as objects of draughtsmanship. To him, therefore, the landscape was not composed of various objects, each to be separately "imitated," nor was it even an "impression" in the Monetesque sense. What he saw in the landscape was the "pattern," the design, so that he is much nearer to Cézanne, and therefore again to the modern point of view. To him trees, rocks, houses, roads, and waterways were so many potential elements of design, and his plate, or rather the proportions of its margins, were the determining factors of the design itself. But whilst the "modern" artist tries to forget the subject so that he may abstract the design in all its imagined purity, Edwards, on the contrary, makes it the *raison d'être* of his plate, and presents to the eye of the spectator a characteristic view that has two-dimensional and three-dimensional, and at least once—that is, in a print called "The Haunted House"—even a four-dimensional rhythm. Unfortunately it is not possible to reproduce many of his etchings, which are now but seldom seen, or one could show how, time and again, he selects a viewpoint which will give him the opportunity to cover the plate with an all-over design, as in "Old English Poplars," or in his view of "Durham," here reproduced, where the all-over design is reinforced by a keen sense of recessional and general space values. The "Fulham Bridge Tavern" (see illustration) may serve as an example of his simplicity of technique, his feeling for brilliant light, and his joy in recessions. Though there are a number of his etchings in which partly the subject interest,

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PLATE XCVIII.—EDWIN EDWARDS (1823–1879).
"DURHAM." ETCHING. (Reduced.)
(From the print in the British Museum.)

partly the difficulty of etching *on the spot*, and partly, especially in his posthumously printed work, poor printing have produced poor results, there are very many in which his good qualities—that is to say, his directness of technique, his feeling for design, his appreciation of space, his love of unusual viewpoints—he delights in winding roads and steeply ascending or descending recessions—may be seen at their best.

Edwards died in the middle of preparing a great series of "Old Inns," of which he only lived to see the first part issued. Two other parts were published posthumously by his wife.

According to Beraldi, his *œuvre* embraces three hundred and seventy-one plates, all produced between 1861 and 1879, the year of his death, and amongst them the longest etching ever produced from a single plate, namely, the capital "View from Greenwich Observatory," measuring $14\frac{3}{4}$ by $50\frac{1}{2}$ in. Edwin Edwards was not a great artist, nor a great craftsman, but he deserves to be remembered as an English etcher who, though inferior to Meryon, was as a creative artist superior to the famous Bracquemond and Jacquemart and sounder than the exalted Whistler.

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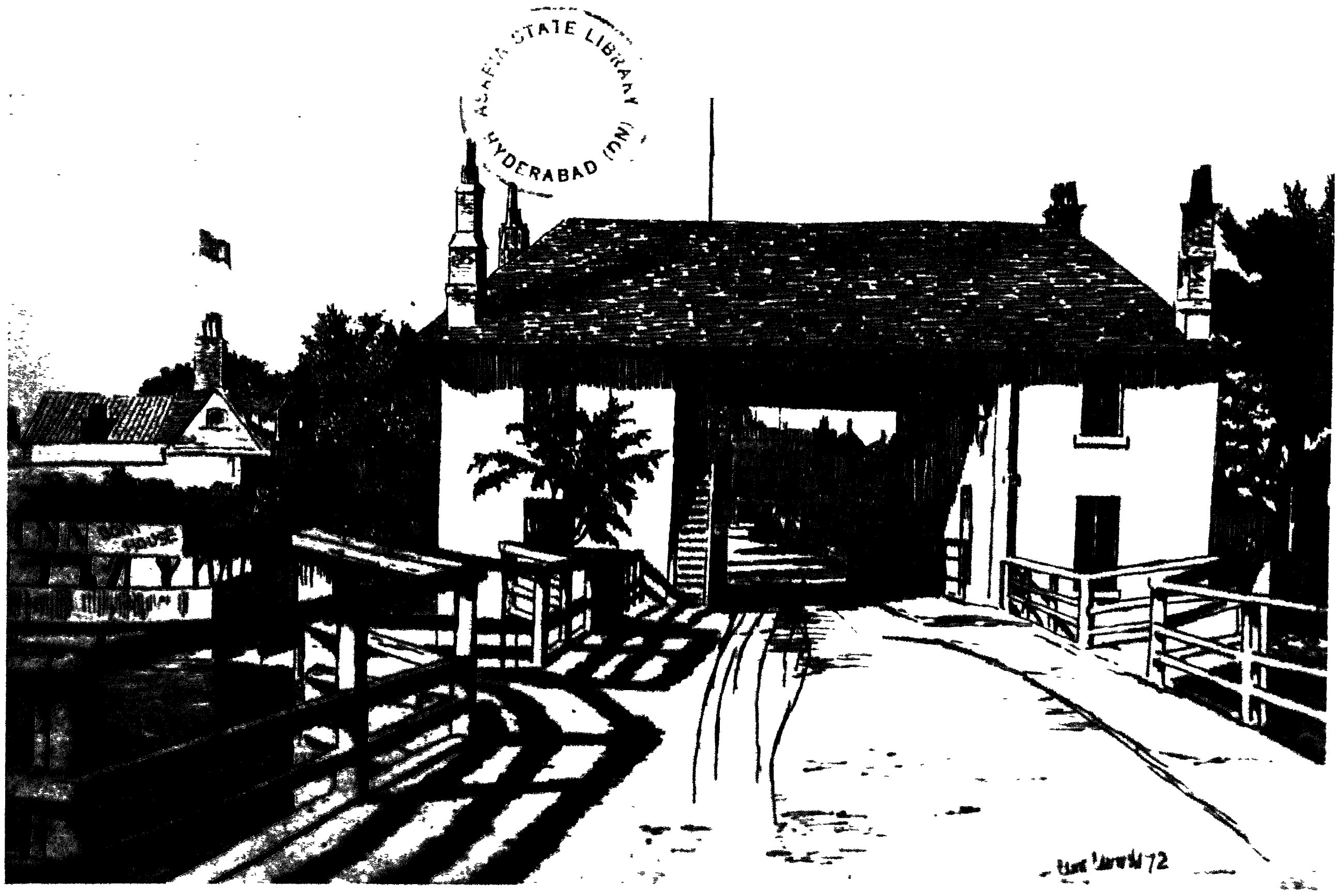


PLATE XCIX.—EDWIN EDWARDS (1823-1879).
"FULHAM BRIDGE TAVERN." ETCHING. (Reduced.)
(From the print in the British Museum.)

PLATE C

FRANÇOIS-NICOLAS CHIFFLART

(1825–1901.)

AMONGST the French etchers of the mid-nineteenth century none occupies a more peculiar place than François-Nicolas Chifflart, who is not only now forgotten, but who seems never really to have been remembered. Yet he had at least in one respect no equal amongst his contemporaries or their descendants, and hardly even amongst his predecessors: his calligraphy in the use of the needle—and by calligraphy is here meant not only the easy flowing rhythm of the lines themselves, but the sense of organic design with which they are placed on the plate.

Chifflart seems to have been one of those artists who are fated to mischance and neglect. In a well-intentioned but most depressing appreciation—a series of three short notes in *L'Art* *—Charles Tardieu said of him: "M. Chifflart est le type à la fois déplorable et sympathique de l'artiste qui n'est pas arrivé." This was in 1877, when the artist still had nearly a quarter of a century of life before him—but really did not "arrive." Two drawings of his, "Faust au Combat" and "Faust au Sabbat," were apparently widely reproduced and popular, but the name of their author was not noted. Born at St. Omer, he went to Paris to study not only art, but music also. He was a pupil of the Conservatoire and of Cogniet. In 1851 he won the Prix de Rome. He travelled for some years in Italy, and then went to Guernsey to Victor Hugo, whose *Travailleurs de la Mer* he illustrated. He was in 1848 an ardent Republican, and was later, as a Communist, captured and nearly shot. All through his life he seems to have been melancholy and diffident, and "up against" things. He considered himself "*un raté*"—which as a painter he perhaps was. Nevertheless his etchings breathe the spirit of classicism, so that even his most satirical prints, such as "Un Jour de Récompense," or the "Tentation de Saint Antoine," are poetical in the classical sense. Chifflart's "poetry," however, is not literary: he has a fine sense of design, which makes even subjects that from the literary point of view do not quite explain themselves acceptable on their own merits as designs and as examples of admirable if simple line-etching. A complete catalogue of his *œuvre* does not seem to exist. Cadart published a suite of twelve etchings, and another suite of fifteen, under the title of "Improvisations." Though not amongst the great as an artist, Chifflart is certainly one of the best etchers of his time, and in his style unique.

* Vol. viii.

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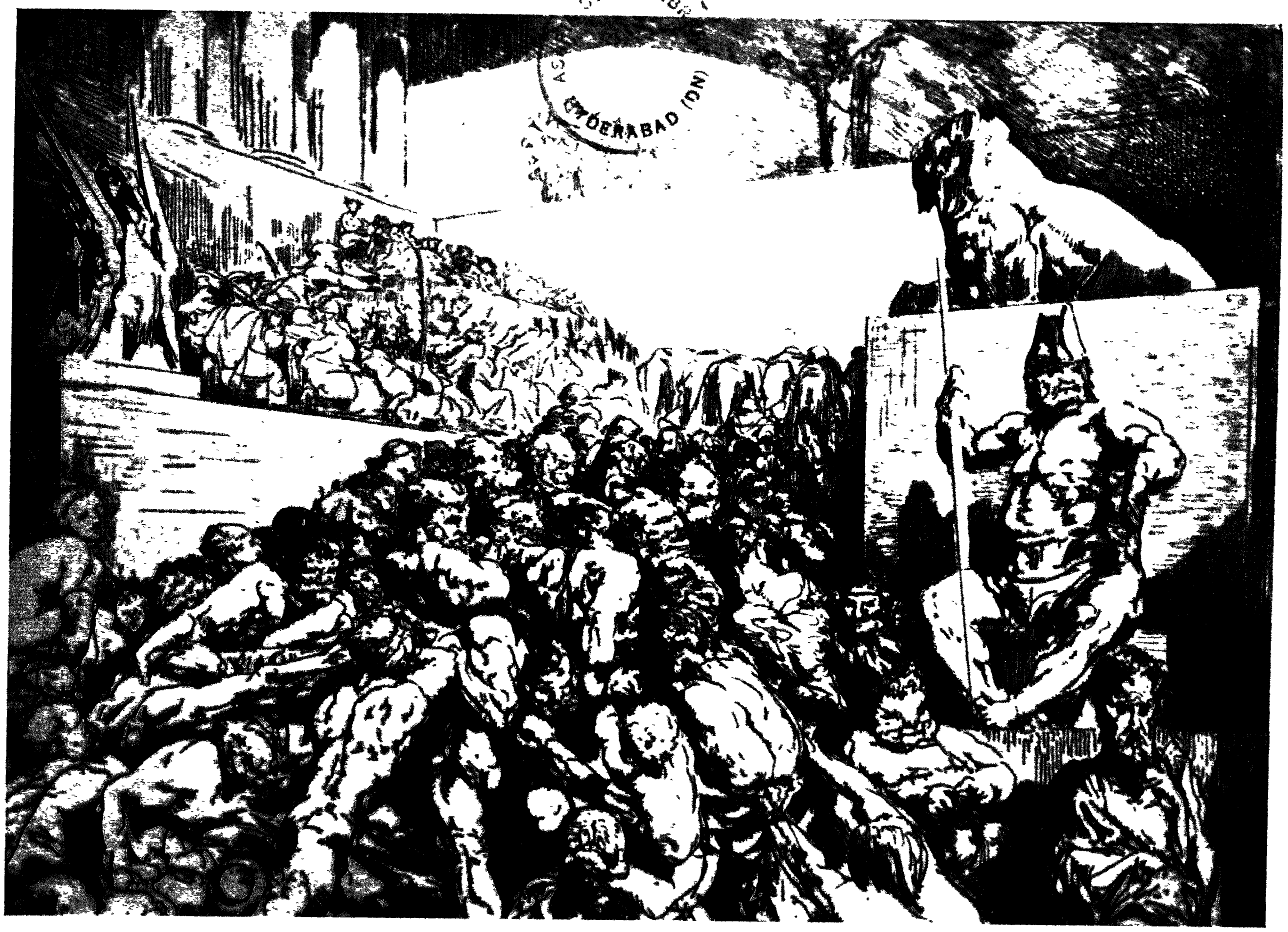


PLATE C.—FRANÇOIS-NICOLAS CHIFFLART (1825–1901).

PLATE CI

FÉLIX BRACQUEMOND

(1833–1919.)

NOT the least interesting part of one's study of a definite branch of art is the discovery of types of practitioners, of men whose temperament drives them past all standards of craftsmanship, or, on the contrary, keeps them limited and entirely occupied by its problems. Félix Bracquemond belongs to this latter type. He was a craftsman *par excellence,* and one, moreover, whose standards were strictly fixed by nature, which he sought always to reproduce. " Nature " in this case, however, must include works of art, such as paintings. Whenever he made the attempt to force a creative element into his naturally reproductive spirit he failed, or at best succeeded, as it were, by accident. During his prime he had a great and—as a reproductive etcher—a deserved reputation. He was born in 1833, and began his career as a commercial lithographer. He studied painting under a pupil of Ingres, Guichard, and exhibited a picture in the Salon when he was nineteen. Beraldi insists that he owes his great knowledge of etching entirely to his own efforts, having learnt its rudiments when he was only sixteen from the study of the article in the *Encyclopédie.* Throughout his life he employed " un outillage dont la simplicité pourrait être qualifiée de préhistorique." But if his tools and equipment were *préhistorique,* he took tremendous trouble with his paper and his printing. No praise can be too high for his reproductive etching: his portrait of Erasmus after Holbein is a masterpiece, but he was equally at home with a Corot or a Millet or a Meissonnier. So long, in fact, as he had a " model," whether that model happened to be a painting or an object of nature, a man's head, or a bronze bowl, or a magpie, he felt himself safe, and could be relied upon to produce an astonishing bit of " realization." But in a most curious way he seems to have been constitutionally unable to put two and two together. Many of his portraits—such as the excellent one of Méryon—are really divided in half, consisting of a finished head and an unfinished figure. Even when he decides to finish, as in his portrait of Arthur d'Echérac, the head is distinct in technique from the figure, and the figure from the treatment of the background. There is no unity. So also, what is regarded as his masterpiece, " Le Haut d'un Battant de Porte "—in its main elements of reproduction an astonishing performance for a youth of nineteen—has no æsthetic cohesion. The plumage of the different birds nailed to the barn door is " imitated " with virtuosity and in meticulous detail, but the barn door is not treated in the same "key." It is either too slight or else indicated with greater insistence than is good for the design as a whole. At its worst such faults of design are seen in " Les Taupes," a branch of a tree from which a number of dead moles are suspended. His inability to see his work as a whole sometimes excites almost pity, as in the " Nuée d'Orage," which began as a peaceful pastoral subject, representing half a dozen geese in a meadow. Then the sky does not satisfy him, and he works it up crescendo from state to state until a vicious Jupiter Tonans seems to be wreaking a futile vengeance on the totally indifferent birds. The anticlimax is too great even for him ; so he hammers out more than half the sky, and begins it, with Rembrandt's " Three Trees " in his mind, all over again—and to no better purpose. A somewhat similar but more interesting state of affairs is seen in his " La Terrasse de la Villa Brancas." This represents a veranda overlooking the Seine valley, with two ladies, one in the foreground and shadow drawing the other, who is seated under her sunshade in a blazing

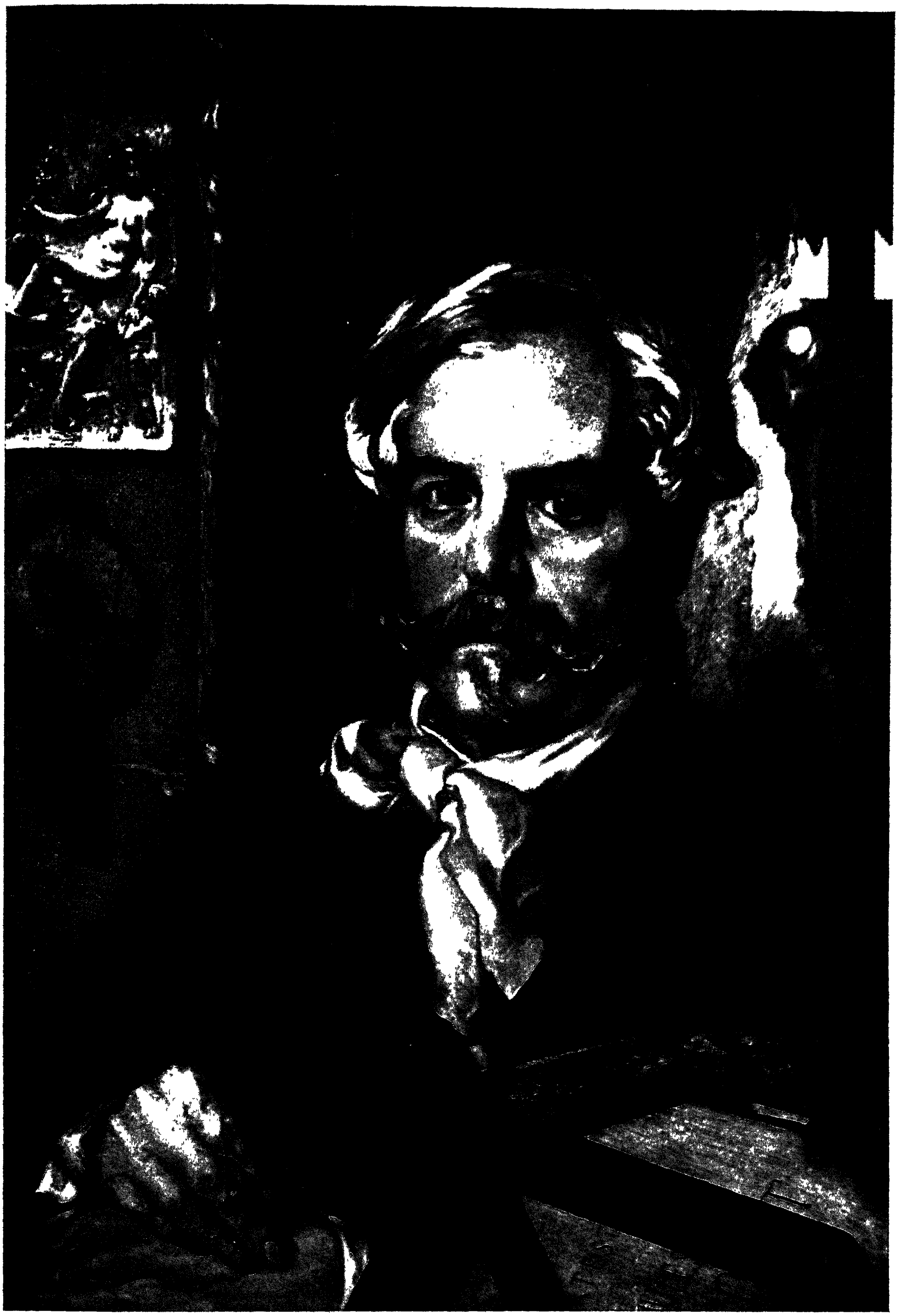


PLATE CI.—FÉLIX BRACQUEMOND (1833–1919).

"PORTRAIT OF EDMOND DE GONCOURT." MIXED METHOD. (Reduced.)

(From the print in the British Museum.)

sun. Here state after state demonstrates his difficulty in trying to make the point do the work of the brush. In nearly every case where he has spoilt his effect it is due to his inability to leave well alone. There is a wonderful etching of his, "Le Vieux Coq," which in its first state would possess the beauty of a Chinese painting were it a little better placed on the plate, and which in the fifth state is completely ruined by its background and *légende*. Almost the only exception to these rules is the portrait of Edmond de Goncourt, both in the large plate and its smaller reproduction, which combines good likeness, high finish, wonderful etching, with a unity of design—the background being a significant amplification of the portrait as such, and as a completion of the "pattern" very agreeable.

The irony of the case is that Bracquemond was attached to the Sèvres china factory, and in this capacity designed and etched hundreds of Chinese and Japanese designs to serve as patterns for the decoration of porcelain, without apparently realizing their value as designs, as distinct from subject.

Bracquemond, then, is pre-eminently the type of the reproductive, and not of the creative etcher. His *œuvre* includes, apart from paintings and lithographs, original etchings, reproductive etchings, etchings printed in colour or combined with colour lithographs, etchings of ceramic designs, of vignettes and ex-libris, and exceeds seven hundred plates.

PLATE CII

FÉLICIEN ROPS

(1833–1898.)

FÉLICIEN ROPS belongs to that curious semi-mystic Roman Catholic counter-revolution which sought at the end of the last century to overthrow the forces of progressive knowledge, " . . . en maître subtil, Rops a tout de suite compris que les possédés actuels c'étaient les athées et les positivistes, et que son suppôt, dans l'ordre des mœurs, c'était la femme ; et il formula cette synthèse admirable au point de vue esthétique : ' *L'Homme possédé de la femme, La Femme possédée du Diable?*' " * So the once famous High Priest of Symbolism, "Sar" Joséphin Peladan.

And J. K. Huysmans, another Catholic symbolist :

" Loin du siècle, dans un temps où l'art matérialiste ne voit plus que des hystériques mangées par leurs ovaires ou des nymphomanes dont le cerveau bat dans les régions du ventre, il a célébré non la femme contemporaine, non la Parisienne, dont les grâces minaudières et les parures interlopes échappaient à ses apertises, mais la femme essentielle et hors des temps, la Bête venimeuse et nue, la mercenaire des Ténèbres, la serve absolue du Diable." *

Such egregious nonsense went down well at the *fin de siècle* (1896), and Félicien Rops was lauded sky-high as an artist.

It is not easy to appraise a man of Félicien Rops's peculiar individuality. He was a superb draughtsman—provided he had the model before his eyes ; he was likewise a superb craftsman. He also had the makings of an artist in him, and this is best seen whenever he gets away from his fatal "sex-complex," as in the fine etching here illustrated. "Le Pendu" has not only power, but also comparatively firm design. Characteristically the artist made the drawing "from life"—that is to say, from a Spanish innkeeper who had committed suicide by hanging himself. This print is from a series of illustrations for De Coster's *La Légende d'Uylenspiegel*, which are amongst the best things he has done. And there are other etchings, such as " Peine " or " Ma Tante Johanna," or the simple early " Le Bassoniste," a portrait of his music-master, which all prove what he might have been.

Actually, however, his vast *œuvre*—over a thousand etchings alone, and not counting the lithographs—proves him mainly an illustrator overwhelmed by associative matter, and by it ruining his exceptional gifts as a craftsman.

And despite the parade made of his erotic prints—his " Sataniques," his " Diaboliques," and so forth—they are entirely lacking in profundity, precisely because they stigmatize as SIN, writ in very large capitals, something which is either perfectly natural, or which modern science can explain without blaming the devil or blaspheming the mothers of men.

It is a pity that English prudery will not permit us to give examples of his erotic prints, because they would prove both his poverty as an imaginative artist, his deficiency in design, his magnificent draughtsmanship, and his ingenuity as a craftsman in etching, drypoint, soft-ground etching, aquatint, and in transmutation of photogravure—that is to say, of plates photographically etched and subsequently worked over by hand.

Félicien Rops, a Fleming of partly Hungarian extraction, was born in Namur in 1833, and died in 1898 at his own country seat, Demi Lune, Corbeil, near Essones. He began in 1856 as an illustrator on the lines of Gavarni and Daumier, and, like them, used lithography, in which medium he produced some of his soundest work.

* Both quotations from *La Plume*, No. 172, June 15, 1896.

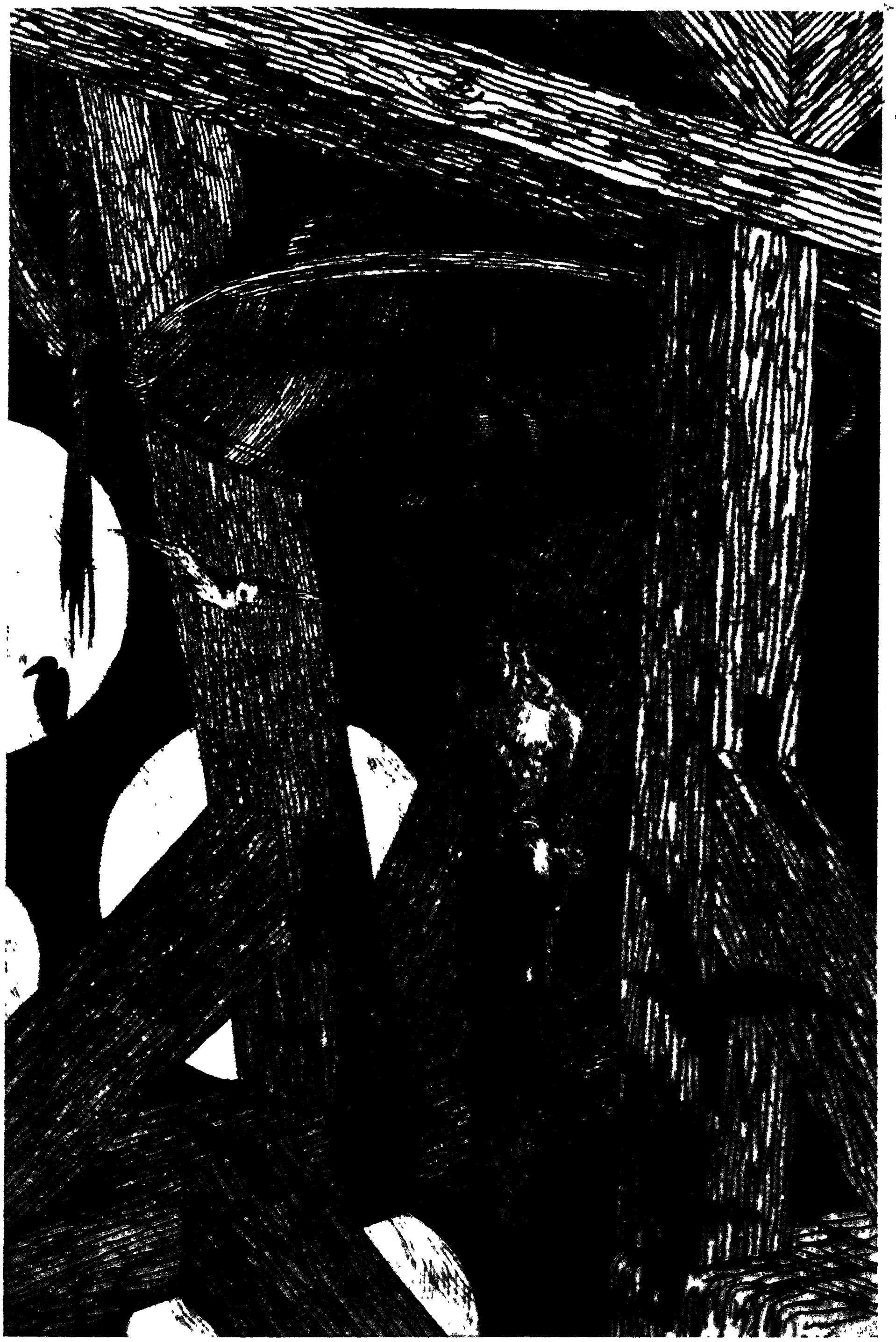


PLATE CII.—FÉLICIEN ROPS (1833–1898).
"LE PENDU." ETCHING.
(From the print in the British Museum.)

PLATES CIII–CVI

JAMES McNEILL WHISTLER

(1834–1903.)

WHISTLER'S art and fame are the products entirely of his peculiar character and temperament. Born of Scottish-Irish stock and American parentage, transplanted to Russia in childhood, and thence back to the United States, educated at West Point Military Academy, uprooted once more, and for good, in his twenty-second year, he divided the rest of his time between Paris, whither he had originally gone to study art, and London, which he found more congenial. During the latter period of his career he was without a doubt the most talked-of artist, not only in London, but in the civilized world, partly on account of his work, but much more on account of his lock, his cane, and his tongue. Five years after his death his biographers, the Pennells, themselves American, called him: "The greatest artist and the most striking personality of the nineteenth century." And still etchings of his are fetching one, two, three hundred guineas.

Obviously, then, Whistler is an artist of some account. But exactly what? That is a matter of considerable difficulty, for one is apt to overstate both the case for and that against him.

When Whistler went to Paris in 1855, after some training in drawing and etching for topographical—*i.e.* map-making—purposes, in order to study Art with a capital A, it is on record that he did much talking but little serious study. Yet within three years he published his "Douze eaux-fortes d'après Nature"—a set of etchings which included amongst others the "Mère Gérard," the "Vieille aux Loques," the "Marchande de Moutarde," and the "Kitchen"—that is to say, at least four of his unusual masterpieces.

As Mr. Lumsden points out in his admirable and, I think, just summing-up of Whistler's significance, these early etchings owe a great deal to Charles Jacque, a fact to which Mr. Martin Hardie had drawn that writer's attention, and which indeed *saute aux yeux* of any one who takes the trouble to examine Jacque's too extensive production. This palpable influence is all to the good. It shows us Whistler the man and the artist at their best: the man humanly interested in the character or the charm of human beings; the artist careful and precise in his craftsmanship, in effects of light and in firm design.

In the following year he began the "Sixteen Etchings of Scenes on the Thames and other Subjects," ultimately published in 1871. This series contained, amongst others, such outstanding prints as: "Black Lion Wharf" (or "Thames Police") (see illustration), "Wapping" (or "Rotherhithe"), "The Pool," "Lime Burners," "Eagle Wharf," "Limehouse," and "Early Morning" (Battersea). These etchings are remarkable for the meticulous care with which they render detail, even to the lettering of signboards. The "Blac Lion Wharf," incorrectly spelt though it be, is plainly readable, and so are even smaller letters in other subjects. Detail, in fact, was so much the artist's concern—perhaps because he was naturally short-sighted—that the design actually suffered. The introduction of the figures in the foreground—a pure æsthetical device in most cases—hardly serves its purpose as well as it should and might have done. The "Lime Burners" in its second cut down state is æsthetically the most complete.

Human interest begins to wane from his etchings; a suggestion of it is discernible in such a plate as "Soupe à trois Sous," and certainly in the children's portraits, such as, "Bibi

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PLATE CIII.—JAMES McNEILL WHISTLER (1834–1903).
"LA MARCHANDE DE MOUTARDE." ETCHING.
(From the print in the British Museum.)

Valentin," " Bibi Lalouette," culminating in the most complete and coherent, " Amy Haden " —seen full length in a cloak. Human interest is also discernible in the adult portraits, only marred by a definite weakness in drawing. Technical considerations supervene, as in the rich burr of the black gown of the badly drawn " Finette," or the bravura of " Jo."

A first portent of Whistler's dangerous drift away from life and towards " art for art's sake "—or perhaps one should say, " art for Whistler's sake "—is the first appearance of his famous butterfly signature in his hundredth plate,* " Model Resting."

Henceforth one becomes more and more aware that Whistler's art, both in painting and in etching, resolves itself into a conscious display of his talent and his taste—above all, his taste. Whistler's taste was amazingly good, and stood him in as good a stead artistically as beauty does a woman whose life won't bear too close a scrutiny. In other words, the charm of a " Whistler " is so great that one does not at once notice its weaknesses. He was a master of suggestion, as in that shorthand note, " Shipbuilder's Yard," where there are only a few telling lines ; or in the " Battersea Dawn," which already depends on the ink left on the blank spaces of the plate more than on the etched ones ; or in the " St. James's Street," which displays a short, nervous, disjointed touch, which he was presently to develop into a regular technique ; or in the " Battersea Bridge," which owes its suggestive power and decorative quality to Japanese influences.

Then came " Venice," and with it either the apotheosis or the fall of Whistler—" Nothing like these Venice plates had ever been seen, so completely original were they in vision and in imaginative treatment, so poetic in suggestion, so exquisite in their dainty vitality, so absolutely artistic." So he was judged in 1912. †

" Absolutely artistic " describes their *defect* precisely : they have lost that relativity, that dependence on vital contact ; their charm is purely æsthetic. Were this charm unquestionable, Whistler would not only be " the greatest artist of the nineteenth century," but of all ages. It is not unquestionable. Now that their novelty has worn off, and the element of surprise has disappeared, we see that Whistler's design is flimsy. This defect is not as yet so plainly visible in the " Venice Set " of twelve etchings, published in 1880, and which contains a number of engaging prints—for example, " Little Venice," which is a Rembrandtesque background with middle-distance and foreground omitted ; " The Little Lagoon," a very clever thing composed entirely of " fly-blow " markings ; " The Palaces," a filigree or lace effect suggesting sensuous luxuriousness in decay, an effect intensified in the " Doorway." In the two " Traghetto " subjects he seems to have been vainly struggling to give the light and tone effects which he had already convincingly achieved in the early " Kitchen." The " Little Mast," the " Piazzetta," the " Riva " possess that effect which I have, for want of a better analogy, irreverently likened to " fly-blow," which he subsequently more and more adopted. ‡ Finally, the " Nocturne " presents an offence against Whistler's own principles, which he should never have committed, but which, on the contrary, he repeated again and again. Here the tone which for purists should be the result of etching consists of the ink left on the unetched surface of the plate !—the gradations being produced by " wiping."

Six years later he produced another series of Venice, the " Twenty-Six Etchings," which possess the same originality, often the same charm, and always the same weakness, most glaringly seen in the plate called " The Turkeys." In this set " The Balcony " is the most attractive of the " fly-blow " technique, whilst the subtle tone of the " Long Lagoon " and " Nocturne Palaces," with its few long-hatched lines and widespread wiped tones, is a triumph for the painter himself.

The cause of Whistler's difficulties—and how great they were may be gauged from the fact that, apart from many failures and deliberate cancellations of plates, there are in some

* Kennedy's Catalogue.

† *Print Collector's Handbook*, by Whitman and Salaman, p. 4.

‡ Whistler called this method of designing " Japanese." See on this the Pennells' *Life of Whistler*, pp. 186–187.

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PLATE CIV.—JAMES McNEILL WHISTLER (1834–1903).
"BLACK LION WHARF." ETCHING.

cases six, seven, even eleven trial states—was twofold. As a painter he aimed, even in his etchings, at tone, but eventually attempted to get it directly, from the ink left on the unetched surface of the plate. As a draughtsman he was disturbed by Japanese design ; thus he fell between two stools. His " Garden," for example, is confused in design, because the recession which should be conspicuous is lost. In " Nocturne—Dance House," or the " Embroidered Curtain," ineffective elaboration causes him to come completely to grief.

Much of Whistler's etching suffers precisely from what one might call his " embroidered curtain complex," his insistence on the *petit point* of his " needle."

However, it would be foolish to deny that there are exquisitely dainty prints in Whistler's *œuvre*, particularly amongst the very slightest ones. " Lobster Pots," a Japonesque design, for instance, is in its own slight way perfect. The only pity is that Whistler's worship of art, his belief that one could produce art for art's sake, should have become a source of weakness to him. To Whistler art was to life what the sparkle is to champagne, which, without its effervescence, seems but stale and flat: he tried to distil this effervescence of life, and obtained as a result—iridescent bubbles.



PLATE CV.—JAMES McNEILL WHISTLER (1834–1903).
"THE GARDEN." ETCHING.
(From the print in the British Museum.)



UNIVERSITY OF HYDERABAD (A.P.)



PLATE CVI.—JAMES McNEILL WHISTLER (1834-1903).
"LOBSTER POTS." ETCHING. (Original Size.)
(From the print in the British Museum.)

PLATES CVII–CIX

THE IMPRESSIONIST ETCHERS

MANET (1832–1883). PISSARRO (1830–1903). DEGAS (1834–1917).

FÉLIX BRACQUEMOND, whose "La Terrasse de la Villa Brancas" represents the professional etcher's attempt to use his craft as a medium of creative pictorial expression, as distinct from pure reproductive etching, was the moving spirit of the Société des Aquafortistes. He not only inspired its foundation, but advised, laid grounds, bit plates, and printed for those *peintres-graveurs* who asked his assistance. Apart from Corot and Millet, Bracquemond thus helped the Impressionists Manet, Pissarro, and the not really "impressionistic" Degas—artists who, as any one might have predicted of the first two, were temperamentally unfit to use the needle. The Impressionists, be it remembered, dispensed with line on principle, because their impressionism insisted on seeing things in planes disturbed by tone-values. They had no feeling for the abstract quality or beauty of line as such. It is, therefore, neither surprising that Manet and Pissarro soon added aquatint to their etching, nor that they were more at home with lithography, which they also practised. As regards Degas, the reason is not so obvious, since he was a remarkable line-draughtsman.

If these three painters did not enjoy so great a reputation, one would not need to mention them as etchers at all, for their etched work has little interest as such, and less general attractiveness.

Manet commenced in 1862 with a series of eight etchings, most of them reproductions or at least interpretations of his own paintings, amongst them the sensational "Buveur d'Absinthe," refused from the Salon of 1859, "L'Espada," refused in 1863, "Lola de Valence," etc.

These things were bitten by Bracquemond, who also laid the aquatint grounds, and even printed for Manet. The latter's whole attitude towards the craft was, it will be seen, that of the *peintre* rather than that of the *graveur*. As regards his technique, Manet, whose work made Baudelaire think that "le génie espagnole" had taken refuge in France, founded it more or less on Goya; Goya's linear system is to be seen clearly in "Le Philosophe," and his aquatint manner in "La Fleur exotique." Most of Manet's etchings being reproductive —he not only interpreted his own, but also several of Velazquez's paintings—he is hardly to be judged as an original etcher, except perhaps in the very slight but sensitive line-etchings of "Eva Gonzalez's Profile," and in some "trifles," such as "Le Rêve du Marin," a kind of "Orphéiste" anticipation; the "Marine," with its flat ships, dark sky, and curling clouds and waves; and the very amusing design "Les Chats." These plates were inspired by his interest in Japanese art, which was at that time "all the rage" amongst his circle.

Manet's etched *œuvre* comprises seventy-five plates, which on the whole, despite certain admirable qualities in respect of black-and-white arrangement, such as the "Olympie" interpretations of 1865 and 1867, and, above all, the fine, though misdrawn, "Lola de Valence" of 1863, add little to his stature as an artist.

Far more prolific than Manet—in fact, the most persistent etcher of the three—was Camille Pissarro, who, according to his son, Rodolphe Pissarro,* began to etch in 1864. Camille

* See article in *Print Collector's Quarterly*, vol. 9, p. 276.



PLATE CVII.—THE IMPRESSIONIST ETCHERS: MANET (1832–1883).
"LOLA DE VALENCE." ETCHING.

(From the print in the British Museum.)

Pissarro is typical of the earnest, intelligent, but uninspired worker who is mainly concerned with the solution of technical problems. His temperament was scientific rather than artistic; his objective: the rendering of atmosphere and light, or, in other words, of the envelope which encloses the objects of vision. In his views of the country-side and the life of the peasant, whether as paintings or as etchings, there is only an objective interest manifest: there is no sense of intimacy or that human understanding which is seen in Millet's work. In his early etchings, however, he uses line simply, and there is in consequence a certain dignity in them caused by a harmony of means and end—as in "La Roche-Guyon." From 1878 onwards, when he joined forces with Degas, and the two deliberately repudiated the expert advice of Bracquemond, the etchings assume the aspect of technical experiments. He as well as Degas—but he especially—seems to be intent upon converting etching into a new medium, more responsive to his aims, but beyond its capacity. He tries all sorts of "dodges" with drypoint, soft-ground, aquatint, sand-papering, and—possibly deliberate—foul-biting; possibly—but that is the weak point of Pissarro's etching: it is difficult to decide what is due to lack of draughtsmanship, to lack of technical experience, or to deliberate intention. Some of these etchings, especially the lighter and simpler ones, may be said to have "come off," such as the sunny "La Maison Rondet," here reproduced; but the majority are laboured and only partly successful, and all are uncalligraphic. He aimed at a plate that could be clean-wiped and yet retain all its tone, its atmospheric shimmer or depth, but succeeded no better than Bracquemond the technical expert.

Degas is not only the more interesting artist, but also the better draughtsman. He was less persistent and consequently less prolific than his friend Pissarro—his *œuvre* numbers only forty-five etchings against Pissarro's one hundred and twenty-seven; and though he seems, at times, to have been as dogged as the other—sixteen, even twenty, states exist of some of his plates—he did succeed at least in producing a number of vital and two or three really successful prints. From the very beginning, however—and his beginnings go back to 1854 or 1855—he showed his purely pictorial viewpoint: his self-portrait of 1855, in which he represents himself in a cross light and against a light background, is really a pictorial problem unsuited to the needle—a problem, moreover, that would have taxed the ingenuity of a Rembrandt. In several "straight" line etchings of Manet, notably the "Manet en buste," in its first state, in the "Dame âgée," and others of the period, he has left us etchings full of power and character. With the year 1875, however, he becomes the Degas of the Dancers we know, and in pursuit of these new ideals he adds aquatint and experiments with other unlinear means. "Loges d'Actrice," a problem of various light effects, several aquatints, such as the two "Louvre" subjects (one with Mary Cassat's portrait, here illustrated), are interesting designs; but his masterpiece—at least in its fourteenth state—is the beautifully designed, rich and fleshy "La Sortie de Bain"—a plate sketched on copper after a party when he was staying with his friend Rouart, and to whom he showed it with the smiling comment: "Notre amie Mme X. doit être ainsi en sortant du bain." The plate has this sense of human vitality.

If one cannot call the experiments in etching of these artists unqualified successes—they were much more in their element when they made lithographs—it should also be stated in fairness to them that they made no attempts to publish their etchings. Of Pissarro's, only five etchings were published during his lifetime, and Degas only allowed a few privileged friends to see his own, "tant Degas, on le sait, répugnait à les divulguer"—says Delteil.

These men were essentially painters. A true "painter-etcher" is a *contradictio in adjecto*, for if a painter takes to etching, he ought to forget that he can paint, just as an etcher must forget his needle when he takes up the brush.

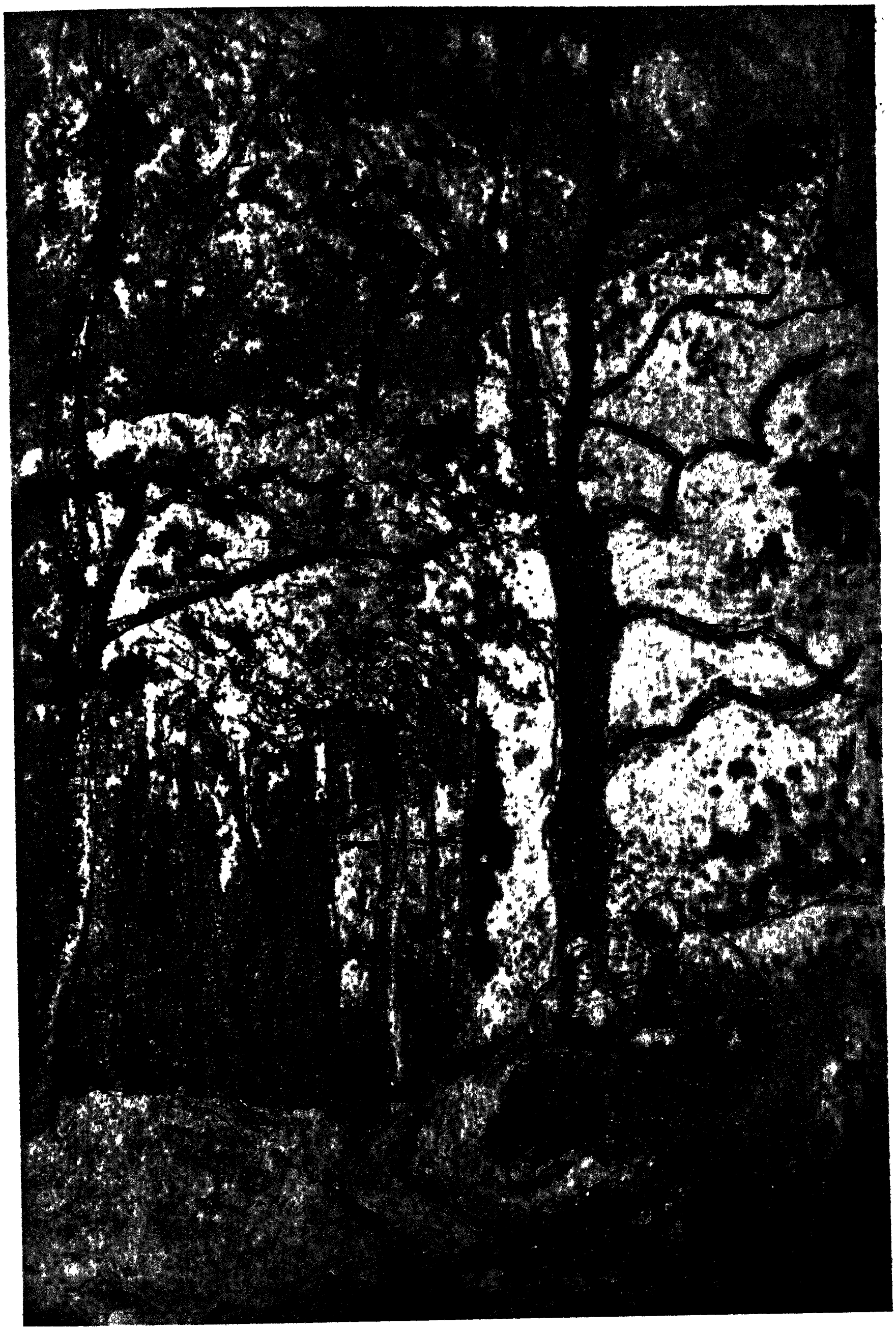


PLATE CVIII.—THE IMPRESSIONIST ETCHERS: PISSARRO (1830–1903).
"LA MAISON RONDET." MIXED METHOD.

(From the print in the British Museum.)



PLATE CIX.—THE IMPRESSIONIST ETCHERS: DEGAS (1834–1917).
"AU LOUVRE; MUSÉE DES ANTIQUES." AQUATINT AND ETCHING.
(*From the print in the British Museum.*)

PLATES CX AND CXI

JULES JACQUEMART

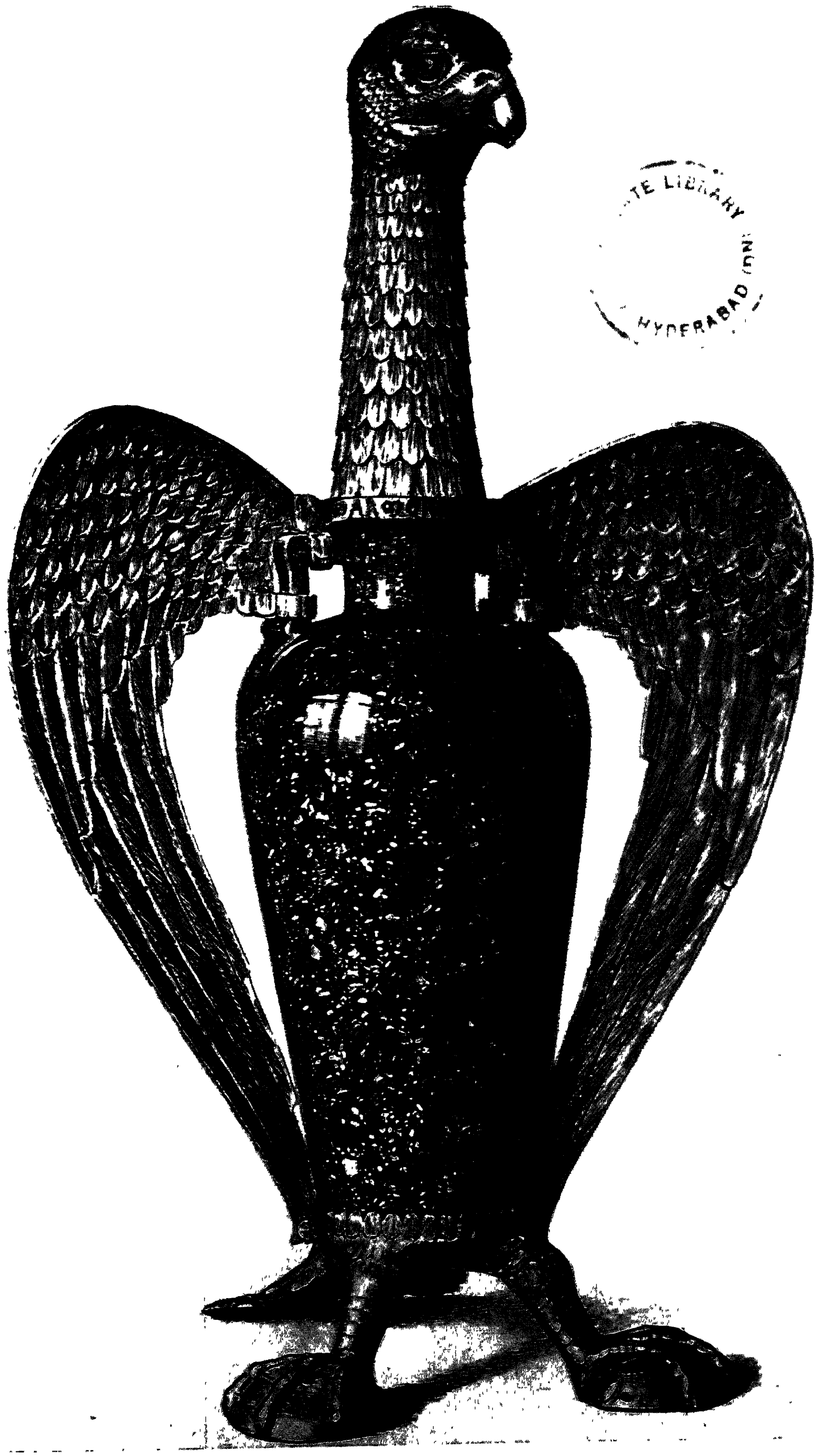
(1837–1880.)

WITH the name of Bracquemond is generally coupled that of Jules Jacquemart, whose skill as a reproductive etcher was even greater than that of the slightly older man. Beraldi calls him one of the most astonishing etchers of his or of any time, and the "créateur d'un genre nouveau, le rendu des objets d'art;" nor is he stating more than mere fact. In his own *genre* Jacquemart is still unsurpassed, and likely, moreover, to remain so. So completely does he sink his own personality in the objects before his eye, so obedient is his hand, so inventive is his head, that he can render their form and their material so that at first and even at a second glance his etchings look like photographs or—to be technically more precise—like photogravures. With inimitable and at times with incredible skill he will make his needle imitate the quality of bronze, steel, gold, ivory, porcelain, onyx, agate, pearls, porphyry, rock crystal, glass, oil paint, or a photographic print. At least one of his best and æsthetically most attractive etchings, "Une Exécution au Japon," turns out to be a mere reproduction of a photograph of an actual event.

Close inspection of his etchings of *objets d'art*, and more obviously of paintings, reveals the fact that they are not photographs, and tells the experienced eye that photographs of these objects would look quite different, less abstract, less detached from the accidents of light and environment. More especially is this clear in his rendering of porcelain, of glass, and of crystal, not the least because Jacquemart leaves his backgrounds almost blank, so that the brightest lights are no brighter than the overwhelming space of unprinted paper. Nevertheless his performances are astonishing in their sureness of drawing and their general fidelity of tone-relations. Less successful are his translations of oil paintings, but his reproduction of Sir Anthony Mor's "Elizabeth de Valois," and more especially of Vermeer's "Soldier and the Laughing Girl," are amazingly truthful in their general aspect. His tremendous skill makes a modern appreciator of his work * exclaim: "To be able to interpret rock-crystal and—Ver Meer! Is not that a supreme achievement!" It is, for a reproductive etcher, but not for an artist. And when we come to examine Jacquemart's skill as an artist—that is, as a creative talent—we have a different tale to tell. His original inventions or designs are of little account. His best plate amongst these—one might almost say the only one that is more than an accomplished performance—is his frontispiece for the "Société des Aquafortistes" of 1863. Very able too, and with plenty of strength and "colour," but unsatisfactory as a design, is his "Plantes de Serre," published in the same volume. Quite entertaining from the subject point of view, and excellent as studies of texture, are his "Souvenirs de Voyage," a collection of old boots, here illustrated: his hobby was collecting old boots and shoes—though not, of course, of this "old-clo'" type. But Jacquemart had a sense of humour which shows itself in a delightful plate, "L'Éclat d'Obus," a fragment of a shell landed amongst little running figures during the siege of Paris.

Jacquemart also made some original etchings of "Compositions de Fleurs," reminiscent of Van Huysum, or still more of Oudry's tailpieces to the famous edition of *La Fontaine's*

* Louis N. Metcalfe, "The Etchings of Jacquemart," *Print Collector's Quarterly*, vol. 8, p. 431.



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PLATE CX.—JULES JACQUEMART (1837–1880).
"PORPHYRY VASE." ETCHING. (Original Size.)
(From the print in the British Museum.)

Fables of 1755.* In "The Four Elements," a little set of five etchings published in a wrapper by Cadart, the "Fire" and "Water" have some little value as still-life designs, but in the "Air" and "Earth," and especially the frontispiece, "Chaos," Jacquemart is manifestly "out of his depth."

Beraldi insists, as he does in the case of Bracquemond, that "il se forma seul, trouvant ses procédés subtils sans avoir besoin des indications d'aucun maître."

At twenty-two he was welcomed by the *Gazette des Beaux-Arts* as an illustrator, and at twenty-five he illustrated his father's *Histoire de la Porcelaine* with an astonishing series of twenty-six plates. His *magnum opus* was the *Gemmes et Joyaux de la Couronne* of 1865, with no less than sixty minutely etched plates. The extra illustrations for the *Gazette des Beaux-Arts*, a number of separate etchings, amongst them a fine and vigorous reproduction of sixteenth-century wood sculpture, representing a portrait of "Guy Mergey," but not published, plates for a second book of his father's *L'Histoire de Céramique*, plates for a *Collection of Arms belonging to M. de Nieuwerkerke*, and plates for a book on American medals, constitute in the main his etched *œuvre*, which, according to Louis Gonse's catalogue, comprises three hundred and ninety-five plates.

After his father's death in 1875, which depressed his already impaired health, he had to leave Paris, and devoted himself thenceforward, until his death in 1880, mainly to water-colour painting.

Though colour photography has practically made Jacquemart's task superfluous and even inadequate, he will be admiringly remembered, if not as a great artist, at least as one of the greatest exponents of "la gravure de précision."

* Edited by De Montenault and illustrated by Oudry with the typographical decorations designed by Bachelier and Papillon, and cut by the latter and Le Sueur on wood.

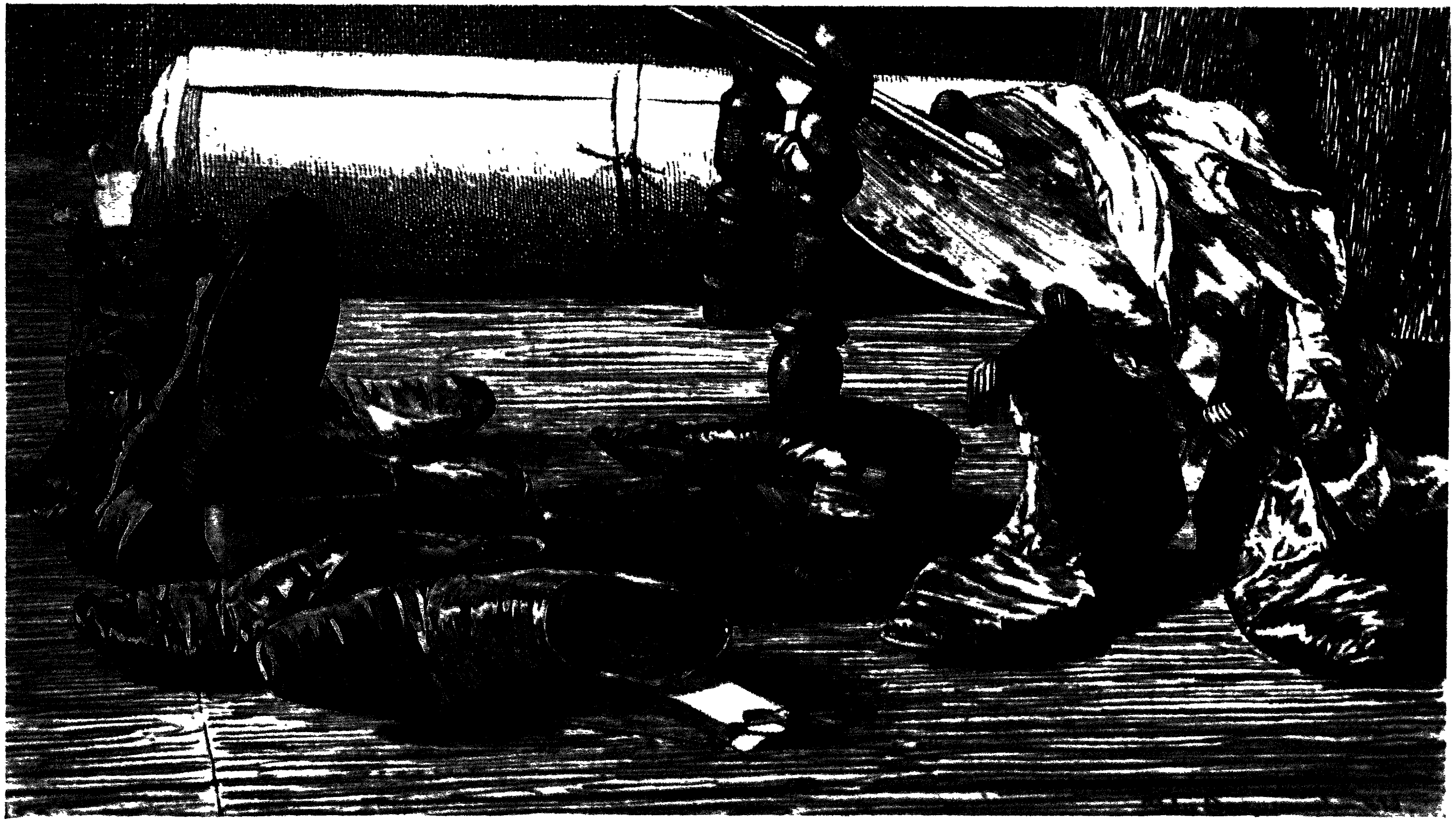


PLATE CXI.—JULES JACQUEMART (1837–1880).
"SOUVENIRS DE VOYAGE." ETCHING. (Reduced.)
(From the print in the British Museum.)

PLATE CXII

MARIO FORTUNY

(1836–1874.)

MARIO FORTUNY, a Spanish painter who enjoyed a vogue for at least twenty years after his death, and is still remembered on account of his pretty, glittering, brilliant, and jewel-like water-colours and oils, deserves to be mentioned also as an etcher of exceptional gifts. Unfortunately his skill was in excess of his mentality, so that most of it was wasted, not so much on unworthy subjects, but in a small, elegant, mincing, minuet-like treatment, which made even tragic subjects, such as his "Arabe veillant le Corps de son Ami" or "Kabyle Mort"—he was officially sent to Marocco in 1860 to make drawings of the Spanish-Maroccan War—unimpressive. Nevertheless, as the accompanying illustration shows, he was a born etcher. His technique was developed from Goya's, but he had more calligraphic rhythm, and in his use of aquatint a more pictorial fluency. It was his temperament that inclined him to rather cloying sweetness, as in the elaboration of the half-classical, half-romantic "Famille Marocain" and the "Idylle." The "Garde de la Casbah à Tetuan," however, is a sound if elaborate performance.

Fortuny died too young, in his thirty-ninth year.



PLATE CXII.—MARIO FORTUNY (1836–1874).
"LA TIREUSE DE CARTES." ETCHING.
(From the print in the British Museum.)

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PLATES CXIII–CXV

ALPHONSE LEGROS

(1837–1911.)

To come in a collection of etchings such as those of the "Société des Aquafortistes," published by the indefatigable enthusiast Cadart in Paris during the 'sixties and 'seventies of the last century—to come there suddenly upon a print by Legros is to be struck forcibly with the "other-worldliness" and "otherwise-liness" of that etcher. Legros was, above all, a CREATIVE artist. Everything he did, whether as a painter or a sculptor, as a lithographer or an etcher, proves it. In etching he seems to have followed no one, but it is difficult to trace his evolution; because from the catalogue-compiling historian's point of view he was deplorably careless. He did not—or only very seldom—date his etchings: in many cases there are only single "proofs" known; in others there were published hundreds or thousands of prints from one plate. "Legros est un triste. Sa place était bien dans le pays du spleen," wrote Beraldi; and "L'Esprit de son œuvre, pris en bloc, n'est rien moins que plaisant." This latter affirmation is perhaps truer than the other two, if by *plaisant* we think only of the "tremendous trifles" of a Whistler. Legros tried to please no one: I doubt even whether he was very much concerned with pleasing himself. His work is the result of a categorical imperative. Nor was Legros himself "un triste": we know from his personal friends that he possessed "quiet humour"; but his *œuvre* "pris en bloc" is distinctly sombre and solemn. One cannot quite agree, either, that his place was "dans le pays du spleen," since from the date of his arrival in this country in 1863 to the day of his death he remained, though naturalized, and having thereby, as he wittily remarked, "at all events the advantage of having won the battle of Waterloo," a Gallico-Classicist to the core. Gallico-Classicism denotes the schism of all French art, and explains in Legros's case how Leonardo's, Raphael's, and Pollaiuolo's, as well as Rembrandt's influence may be traced in his work. Legros, accordingly, was a stylist, but a romantic one; that is to say, whilst design as such counted for much in his work from the beginning, it was nevertheless rarely design for its own sake. Perhaps such a—hardly successful—plate as the "Paysanne se lavant les Pieds," or the rather better and indeed astonishingly vigorous drypoint "Baigneuses," might be regarded as purely stylistic designs in intention, but they are exceptions. In most other etchings we discern an intense romanticism, powerfully expressed. Something of his "quiet humour" is discernible in some of the "Bonhomme Misère" series; something of humane indignation in the bold lines of the "Scène du Coup d'État—2 Déc. 1851"; and the gruesome fantasy of Poe finds vigorous expression in the subject and treatment of the large-sized illustrations to the American's Tales. The gruesome is also seen in the "Tête de Supplicié," an executioner holding the head of the executed whilst a vile, grinning creature gloats over it by the light of a lantern, and there is the almost melodramatic "La Mort du Vagabond," a plate measuring 21 by 15 in. Legros might seem in such and other subjects to be too much of an illustrator, but this latter design gives us an insight into the very working of his mind; its starting-point is purely abstract, and no more than a diagonal set in a rectangular space. This diagonal is the tree trunk, and this identical tree trunk figures as the foil in at least two other subjects—"Les Bûcherons" and "Les Charrons"—Legros having changed the subject twice to suit the principal element of the design. In this method of designing he is what some modern writers call "architectural" and a classicist; in the treatment of the subject he is highly romantic. Legros had an



PLATE CXIII.—ALPHONSE LEGROS (1837–1911).
"BAIGNEUSES." DRYPOINT.
(From the print in the British Museum.)

especial liking for woods and woodmen in the abstract—that is to say, as expressions of thought and feeling. His most famous plate, in which both these elements occur, is "La Mort et le Bûcheron," an illustration of a folk-tale. Two versions exist of this subject, which for Frenchmen has a peculiar poignancy since for them La Mort is a woman. In "Les Grands Arbres" (see Plate CXV.) Legros has turned a striking design into a landscape, the more romantic because it does not depend on figures.

Legros was not by any means, as has been said, a man of "one method, which never varied"—there is considerable variety in his work. "Les Grands Arbres," for example, is quite different from the convention which he—certainly often—applies to his light and sunny landscapes; and also from such an exception as the "Ferme au Grand Arbre," a very definitely drawn design done with fine close lines. In the Poe subjects he uses broad, vigorous, open (reed ?) pen strokes; a somewhat similar technique characterizes "Death in the Pear Tree" of the "Bonhomme Misère" series, whilst the "Souper chez Misère" is a candle-light effect suggesting a "Supper at Emmaus," though not Rembrandt's etching, but with Rembrandtesque chiaroscuro got by fine lines. Somewhat similar treatment may also be seen in that early but excellent psychological study, "Les Chantres Espagnols." That his technique is regarded as monotonous, and in the simple manner of the Italian "broad manner," is due to the fact that he etched some very lovely heads in this manner, but more particularly to the less praiseworthy fact that in his late period he produced a large number of landscapes with coarse parallel shading and cross-hatching. Moreover, these landscapes were not, like most English work, literal transcriptions of nature; it is perhaps, as Mr. Campbell Dodgson has pointed out, "'Emotion remembered in tranquillity' that has inspired the etcher." In any case Legros was always a poet; all his creations, therefore, have—or are at least intended to have—a wider significance than the representation of "facts."

That, too, is no doubt the reason that he does not shine as a portraitist. His etching of Carlyle is inexcusably poor; against a supposed portrait of his earliest cataloguer, Monsieur A. Poulet Malassis, Beraldi notes "aucune ressemblance." The likeness of G. F. Watts is none too good either. His etchings of Cardinal Manning and of the sculptor Dalou are reckoned amongst his best portraits. But when all has been said that can be said against his work, he still emerges as one of the few creative artists that a century—any century—can produce; so that even amongst the technically monotonous plates, especially where his landscapes are concerned, we encounter every now and again conceptions of deeper significance than superficial accuracy can make it.

Legros made few efforts at publishing, apart from prints which appeared in periodicals. In 1861 he published a series of twenty-four etchings, under the title "Esquisses à l'eau forte," but they were only a collection of prints to date, from the plates that were then in existence. For a publication—or rather a sale—of "Fifty Impressions of Ten Etchings," by "Holloway and Son," he etched an announcement. With what success I do not know. Legros was not an etcher for the public. He is still little known and, as a recent sale of almost his complete *œuvre* showed, still not very highly valued. For this the public is hardly to be blamed. He would not defer to its "wants" during his lifetime, and his posthumous reputation has paid the penalty of his independence.

That it should have been Whistler, of all etchers, who instigated him to come to England is curious. There is little in common between them. Legros's often large size plates, often heavy handling, and frequent reliance on memory—Whistler could hardly draw a stroke without "nature" to refer to—must have been anathema to the American.

As professor at the Royal College and at the Slade School, Legros had nevertheless great influence on English etchers.



PLATE CXIV.—ALPHONSE LEGROS (1837–1911).
"SCÈNE DU COUP D'ÉTAT—2 DEC. 1851." ETCHING.
(From the print in the British Museum.)

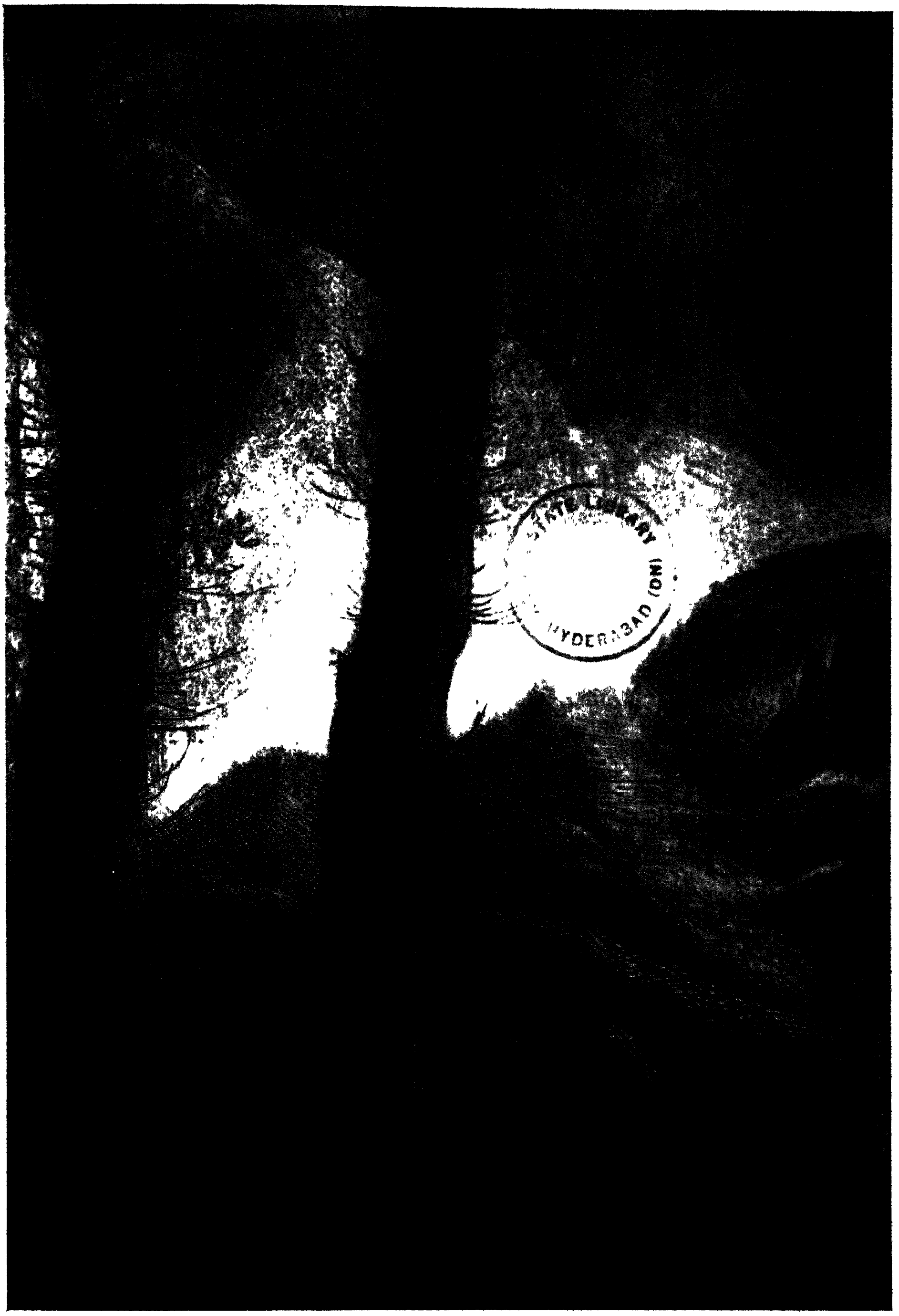


PLATE CXV.—ALPHONSE LEGROS (1837–1911).
"LES GRANDS ARBRES." MIXED METHOD. (Much Reduced.)
(From the print in the British Museum.)

PLATE CXVI

AUGUSTE RODIN

(1840–1917.)

IF Rodin's drypoints must figure in an account such as this, it is not because he was in any sense a professional print-maker. His plates, less than a dozen, are either mere " jottings," sketches of ideas, such as the attractive composition entitled: " Les Amours conduisant le Monde," which might have been invented by Boucher or any other eighteenth-century PAINTER, or studies of portraits, such as the triple head of Henri Becque, the profile of Antonin Proust, which has the precision of a sculptured relief, and the print and three-quarter studies of Victor Hugo. These latter are of particular interest, not only in their early states, in which the burr has been used with an almost dramatic effect, but also in the later burrless states, which display the sensitive modelling that made Rodin famous. Curiously enough Rodin's drypoints proclaim the sculptor with almost the same force as his sculpture proclaims the painter: one thinks of the chisel in the former—of the brush, even of the stump, in the latter; in both cases he has searched out form by light and shade, rather than by contour or solidity.



PLATE CXVI.—AUGUSTE RODIN (1840–1917).
"VICTOR HUGO." DRYPOINT STUDIES. (Original Size.)
(From the print in the British Museum.)

PLATE CXVII

MAX LIEBERMANN

(Born 1847.)

PROFESSOR MAX LIEBERMANN, the doyen of contemporary German art, is the German protagonist of Impressionism. His etchings can best be understood if one regards them as " plein air " drawings on metal. They are objective to a degree. The actual lines drawn mean little except inasmuch as they indicate accents of dark in the envelope of atmospheric light. Liebermann is impressed by what he sees more in the terms of the camera than in the terms of a sentient human being. He makes no comment : he states, and in making his " statements " he has no calligraphic aims.

Like Rembrandt, he frequently uses his own face as a model, and his many self-portraits are amongst the best of his etchings and drypoints. His outlook to a certain extent resembles Pissarro's, but he is less laboured in his methods and more spirited in the use of drypoint. Amongst his best etchings is the series " Aus dem Judenviertel in Amsterdam," where the crowds filling the streets of the Ghetto are rendered with convincing life, light, and movement.

Liebermann was born in Berlin, studied there at the Akademie, at the Kunstschule in Weimar, then in Paris, where he came particularly under the influence of Millet and the Barbizon School.



PLATE CXVIII

ALBERT BESNARD

(Born 1849.)

M. ALBERT BESNARD'S fame rests on his paintings—that is to say, on his impressionistic portraiture—on his realistic murals, as in the École de Pharmacie, the semi-realistic allegories, as those of the ceiling of the Théâtre-Français, and other feats of daring pictorial technique. As an etcher he is still primarily an Impressionist, or, as a compatriot of his calls him, "le plus lyrique parmi les impressionnistes modernes." The needle in his hand, therefore, expresses little calligraphic rhythm, nor do his prints satisfy on that account. One has, as it were, to look below the surface to appreciate the true worth of his etchings. The ideas he has best expressed in these concern Woman and Death. Of these two dominating sentiments two series of etchings are a most poignant evidence. The first one, comprising twelve, was called " La Femme." It belongs to the year 1886, and represents the culmination of an effort which began in 1872, the date of his first etching, and 1873, in which year he essayed a Ropsian subject, "Le Pendu." " La Femme " was, as he himself explained, an attempt " to fix some impressions of humanity," and in it he shows us WOMAN in youth and passion, in riches and happiness, in suffering and despair, ending with an apotheosis : an old woman offering up her heart. Of this series, " La Mère Malade " is the best both in " form " and in " substance." It is, however, in his Dance of Death series, " Elle," that he rises to his greatest heights, not as an etcher or an artist, but as a man. The series, published in 1900, consists of twenty-six plates, and shows us " Elle "—that is, Death—in relentless pursuit of its victims. A description of the contents is unavailing ; one must examine each print in order to realize the artist's psychological insight, the depth of his feeling, and the power of its expression. Whilst the purely æsthetical appeal varies, and his technique is not always unexceptional, it is their ultimate truth which triumphs even in the weaker plates. " La Possession," " Discrète," and " Indifférente " may be singled out as examples of Besnard's powers. " L'Indifférente," here reproduced, is also one of his best designs in the calligraphic sense.



PLATE CXVIII.—ALBERT BESNARD (Born 1849).
" L'INDIFFÉRENTE." ETCHING. (Original Size.)
(From the print in the British Museum, by kind permission of the Artist.)

PRINTMAKERS FROM 1850 TO 1889

PLATE CXIX

J.-L. FORAIN

(Born 1852.)

FORAIN, world-famous as a cartoonist, satirist, and pictorial journalist, is essentially a draughtsman, for which reason lithography, after the example of Gavarni and Daumier, is his true medium—the medium in which his talent expresses itself best. Nevertheless his earliest prints are etchings, and although these early efforts cannot compare for depth of insight with his two greater predecessors, nor for technical skill with the etchings which he started after a long lapse of years,* yet they are, for a young man of hardly more than twenty, remarkable enough—notably "Le Départ de l'Étoile," and "Le Nœud de Cravate," the latter one of the five done for J. K. H. Huysman's "Croquis Parisiens." The real Forain, however, begins in 1908. Then "Forain suddenly reveals himself as one of the great etchers of the world," as Mr. Campbell Dodgson says. But he also adds, "That is a strong assertion to make, but I am convinced that it is no exaggeration, if we overlook some plates that are merely tentative and experimental, some states that are only due to regrettable afterthought."

But Forain is much more "tentative and experimental" in his etchings than in his lithographs, and "regrettable afterthoughts" spoil a good few of his plates. If one carefully analyses his *œuvre*, one is surprised to find that there are not so very many plates that are completely satisfying in all respects—subject-matter, design, and technique. The one quality which would rank him with Rembrandt, whose technique he emulates, is lacking: he has not the Dutchman's depth of insight; he has not even the dramatic power of a Daumier or the simple sympathy of a Steinlen, though his calligraphic line, so slight, so elusive, gives *apparently* so much. We must, however, make this concession: Forain really does occasionally give a good deal in his etchings as in his lithographs, but in both cases most where he is in his true element—that is to say, amongst the lawyers, the boulevardiers, and *chez lui*. However seemingly successful his religious prints, such as "Après l'Apparition," or "L'Enfant Prodigue," or, the most "economical" of these, "L'Imploration," it is in such plates as "Fille Mère" and "C'est fini" that he is most convincing, and "Le Repos du Modèle" (second plate) is the triumph of his art. It is true in feeling, good in design, beautiful in draughtsmanship, and perfect in technique.

* According to Mr. Campbell Dodgson the interval lasted from 1886 to 1908. See the article in the *Print Collector's Quarterly*, vol. 8, p. 3.



PLATE CXX

MAX KLINGER

(1857–1916.)

COMING here just after such a master of linear economy as Forain, Klinger presents the greatest imaginable contrast. Whilst doubtless this Teuton—but for his spectacles his appearance suggested the race that Tacitus knew—was one of the few great German artists of the nineteenth century, it is impossible for us of this generation to regard him as a great etcher, or a great painter for that matter; as a sculptor he stands somewhat higher. He was without question an admirable draughtsman, a craftsman of extraordinary skill and conscientiousness, who with graver, needle, drypoint, and aquatint, as with brush and chisel, had a great deal to say; too much, in fact, because he was by temperament a verbal thinker. As an etcher, therefore, his "sayings" usually took the form of serials, such as the set called "Eva und die Zukunft" ("Eve and the Future"), another called "Ein Handschuh" ("A Glove"), a Freudian anticipation of pictorial psycho-analysis; yet another set the humorous "Sauvetages de Sacrifices d'Ovide," and the inevitable "Dance of Death," beloved by so many etchers and engravers, by him called "Vom Tode"; and, finally, his last and most ambitious set of all, called "Eine Brahmsphantasie," a pictorial *obbligato* to some of that composer's music. These are only the principal selections from his extensive graphic *œuvre*, every item of which is pregnant with thought and wrought with a correspondingly painstaking care. According to Professor Hans Singer, the series "Etched Sketches," "Eve and the Future," the "Intermezzi," "A Glove," and most of the "Brahmsphantasie" were based on drawings carried out to such a degree of preparation that the work of the needle was carefully prescribed stroke by stroke. Such preparation alone proves that he was not a great etcher. Klinger was an artist who had mistaken his medium; all his work belongs in virtue of its conception rather to literature, and might have been better expressed in words—a quality often associated with German pictorial art. Perhaps if he had stuck to the simple technique of his early pen-and-ink drawn "Vom Thema Christus," an extremely *geistreich* invention, he might have made his reputation safer with posterity.

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PLATE CXX.—MAX KLINGER (1857–1916).

PLATE CXXI

KARL STAUFFER-BERN

(1857–1891.)

LIKE his contemporary Klinger, and most of the nineteenth-century etchers in Germany, Karl Stauffer-Bern, a Swiss artist who died at an early age in Florence, and the best of them all, used etching and engraving as a substitute for the brush. In his treatise on etching the artist deliberately says, " The painter will try to master form which he otherwise does with the brush, in this case with needle and acid." In this spirit—that is to say, degrading the line to a mere element of tone—Karl Stauffer produced a number of etchings, but most of them worked over entirely with the graver. With the exception of one male and two female nudes, the former inspired by Holbein's " Dead Christ," all Stauffer's prints are portraits, and, since he was a capital draughtsman, excellent ones ; for example, those of his friend the etcher, Peter Halm, of Kaiser Wilhelm I., of Gustav Freytag the novelist, also several of himself, of his sister, and, above all, of his mother. The best of the latter is here reproduced. It was a labour of love—" ein kleines feines Stichlein "—he called it in the simplicity of Dürer's language ; and this love comes through, and has made it worthy of Dürer himself.



PLATE CXXI.—KARL STAUFFER-BERN (1857–1891).
"PORTRAIT OF THE ARTIST'S MOTHER." ENGRAVING.
(Original Size.)
(From the print in the British Museum.)

PLATES CXXII AND CXXIII

THÉOPHILE-ALEXANDRE STEINLEN

(1859–1923.)

"STEINLEN est l'un de ces hommes qui savent vous donner le frisson du beau."

"Steinlen vous donne la sensation profonde de la valeur de l'effort humain."

Thus a recent biographer * of this artist, and these sentences sum up his significance if only we understand "le frisson du beau" in the right sense. It must not be confused with the "beautiful" in the sense of the pleasing, the serene, the happy.

Steinlen's stature as a man is perhaps greater than as an artist; he was a born fighter, a convinced socialist; he lacked that philosophic aloofness which makes the great artist. There is often too much of the propagandist in his utterance. Nevertheless it is the amount of intense feeling, of sincerest sympathy, with suffering humanity which raises his not entirely French art—he was a Swiss from Lausanne—above the more pleasing manufacture of skilful and professional etchers.

His inspiration came from Zola's *L'Assommoir*, which he read when still a schoolboy—and from cats, animals of which he was so passionately fond that he made a hole in the wall of his studio in order to let them run in and out without upsetting the rest of the house. A poster he produced for the famous Montmartre cabaret, the "Chat Noir," made his fame and indirectly his fortune. Though best known through his lithographs, he created all manner of metal prints, mostly from zinc plates—*i.e.* etchings, drypoints, as well as aquatints, and soft-ground etchings, pure or mixed.

There are amongst these things some beautiful studies of the nude done in these several processes, but his most interesting prints are devoted to the proletariat, the "down and outers," and the streets which they frequent. It is here that he has certain affinities with Legros, not in technique, but in subject—for example, in "Les Trois Compagnons," which might be "Christ on His Way to Emmaus," or "Le Repos des Vagabonds," which might be a "Repose on the Flight into Egypt." They are full of intense feeling. In such plates as "Chemineau traversant un village endormi" he gives much more than a tramp and a street scene; the theme has a transcendental overtone. "Le Pauvre Hère," an outcast seen in the dim light of a street lamp, is one of his most moving etchings.

* *Steinlen*, by Dr. Jean Wintsch, Lausanne, 1919.

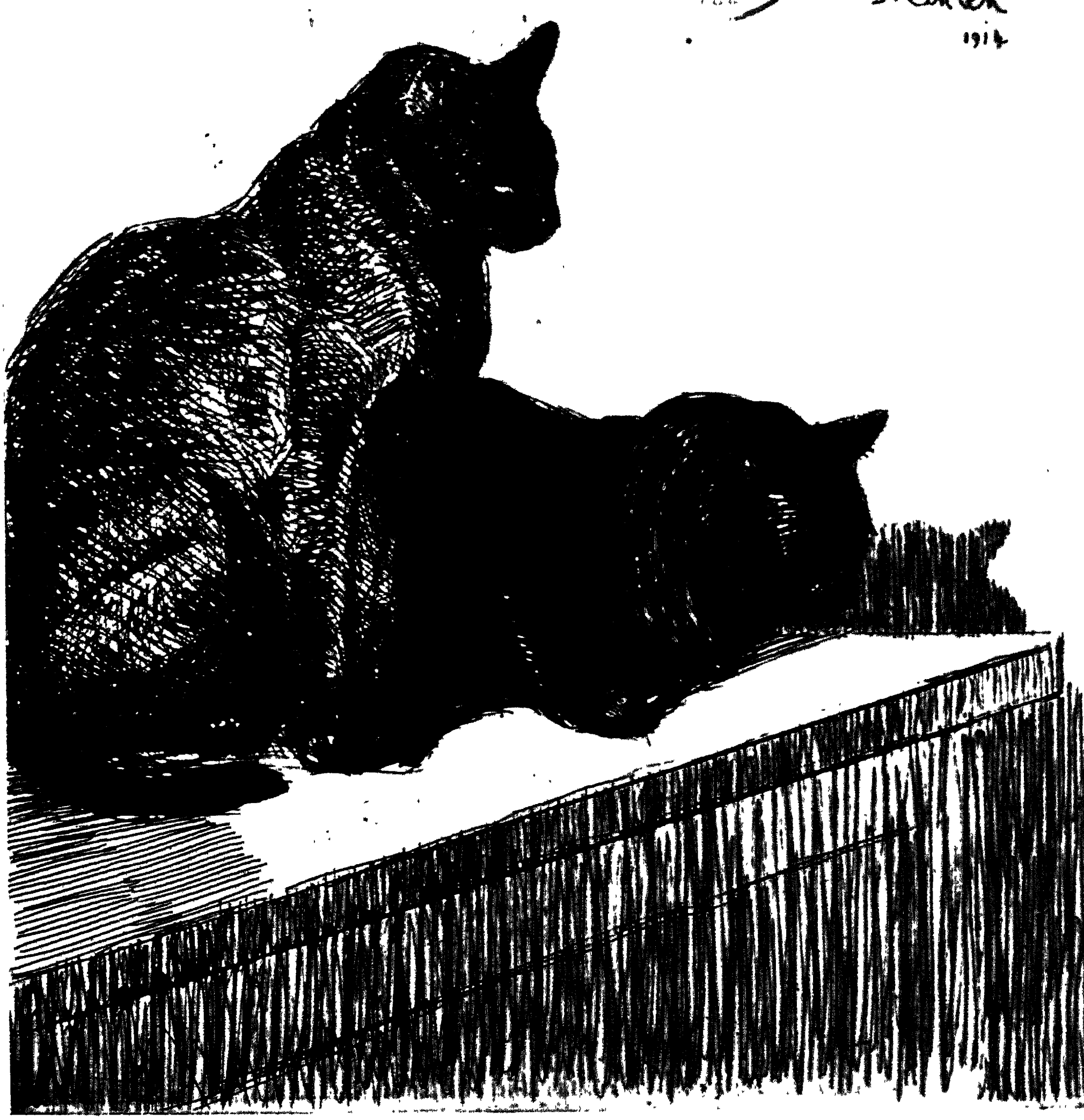


PLATE CXXII.—THEOPHILE ALEXANDRE STEINLEN (1859–1923).
"DEUX CHATS SUR UN MEUBLE." ETCHING.

(Reproduced from the print in Mr. Campbell Dodgson's collection, by kind permission of the Artist's daughter.)

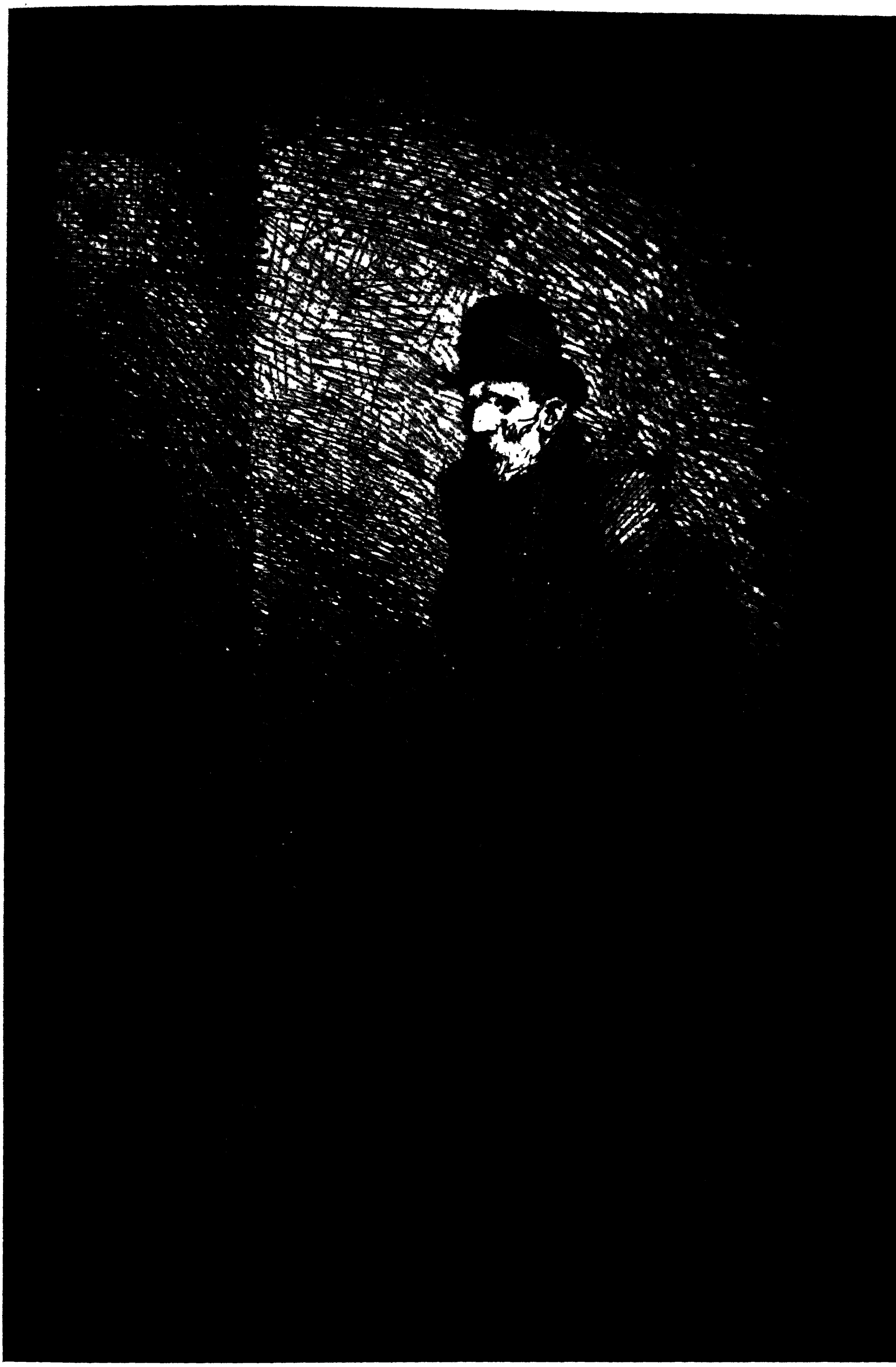


PLATE CXXIII.—THÉOPHILE ALEXANDRE STEINLEN (1859–1923).
"LE PAUVRE HÈRE." ETCHING.
(Reproduced by kind permission of the Artist's daughter.)

PLATES CXXIV AND CXXV

WILLIAM STRANG, R.A.

(Born 1859.)

WILLIAM STRANG, a pupil of Legros, was as prolific in his output—his graphic *œuvre*, including etchings, engravings, mezzotints, etc., exceeds seven hundred—as he was puzzling in his attitude towards art. Eliminate the characteristics of other artists from his work, and there is often little left of his own except his Scottish "burr," a certain dour pride, a sort of awkward, provincial affirmation of its worth. Self-assertive and self-conscious, he yet never troubled to conceal the sources of his inspiration, so that one would involuntarily exclaim before his paintings: Holbein! Rembrandt! Titian! or before his prints: Goya! Ingres! Legros! Rops! Forain! or whatever artist's manner had for the moment aroused his enthusiasm. This apparent lack of an individual outlook was, however, not so much caused by a desire to deck his genius with borrowed plumes, as by the child's or the mechanic's interest in the "workings" of a thing. He wanted to find out how the masters he admired achieved their results; and not content with theoretical analyses, he had to try practical syntheses. In Strang the craftsman was always uppermost, so that we find him ever experimenting, not only with tools—he invented a special kind of "hook-graver"—but also in materials and in methods or processes of technique.

The nature and choice of his subject-matter and of his design being frequently governed by such stylistic and technical considerations, it is not easy to probe below them, to try and reach his elemental self. This we discover in all probability in its purest form in such every-day subjects as his "Street Merchants," "Socialists," "The Salvation Army," "The Top of the Omnibus," "The Soup Kitchen"—the titles explain themselves—and in some of his landscapes, such as "Mother Earth," or "At the Back of Beyond," and in a great many of his illustrations to Scottish ballads, to Burns, to Bunyan, to Cervantes, and to Kipling. Strang, himself a ballad writer, had a boyish love for such tales, a delight in the fantastic and the gruesome, convincingly rendered in such plates as "The Phantom," "A Matter of Fact," "The Mark of the Beast," the two last illustrating Rudyard Kipling's *Short Stories*, and also in his Don Quixote illustrations. This, his natural romantic vein, however, was crossed by a semi-Gallic, classical vein, possibly in the blood, as Scotland and France had been intimately connected in the past, but more certainly due to his French master Legros, and therefore traceable to Ingres. To it we owe amongst many others the early "Bather," "Death and Life in Death," "The Britannia," and the engraving "Ceres" of his middle, and the "Music" of his later, period. But so impressionable was he, that his quite late "Venus and Adonis" (of 1920) shows the influence of Gauguin. Ingres, however, is unmistakably dominant in that part of his work which will probably be regarded by future generations as his most valuable creative effort—that is to say, his etched and engraved portraiture. Amongst these the following may be mentioned as outstanding: several portraits of Thomas Hardy, notably the engraving of 1920; the engraving of Campbell Dodgson—a "speaking" likeness (see illustration), drawn straight with the hooked graver on the plate; the drypoint of Emery Walker; the etchings of Rudyard Kipling and of "Cunningham Graham" (both of 1898). His landscapes have often a cold aspect, but nevertheless such things as "The Boatman," an etching on zinc, the drypoint "Château of Pirou," the late etching of "St. Martin's Bridge, Toledo," are sufficient to warrant his inclusion amongst the best landscape etchers of his time.

Strang was one of the first to revolt—as an etcher—against the Whistlerian conception, and is therefore a forerunner of the English etchers of to-day, who are inclining more and more to the use of the graver and the precision of form which it entails.



PLATE CXXIV.—WILLIAM STRANG, R.A. (Born 1859).
"STREET MERCHANTS." ETCHING.
(By kind permission of the publishers, the Fine Art Society.)



PLATE CXXV.—WILLIAM STRANG (Born 1859).

"PORTRAIT OF CAMPBELL DODGSON, ESQ., C.B.E." ENGRAVING.

(By kind permission of the publishers, the Fine Art Society.)

PLATES CXXVI AND CXXVII

JAMES ENSOR

(Born 1860.)

JAMES ENSOR, the veteran Belgian artist, who, like Meryon, is of half-English descent, has been called " the Father of Expressionism." Expressionism, in contradistinction to Impressionism, is the presentation of inner experiences rather than the representation of external facts. According to these definitions Expressionism is much older than Ensor. Blake was an Expressionist, so was El Greco, so was, less certainly, however, old Jerome Bosch, with whom Ensor has affinities. But what is unusual in Ensor is the combination of the generally hostile forces of expressionism and impressionism in his mental make-up. There is not the least doubt that his Impressionistic etchings, such as "Le Grand Bassin, Ostende" or "Le Port d'Ostende" (his native town, where he still resides, and one from which he gets all his inspiration), or "Barques échouées," are in respect of technique the more remarkable, and in respect of subject-matter the " saner " of his productions. With the change of subject-matter also comes a change of technique, though his etching of " Christ stilling the Tempest " combines Impressionism, if not with Expressionism, at least with the presentation of an inner experience, and is in this dual capacity more notable than his most admired print called " La Cathédrale." This " cathedral," with its mass of foreground consisting of a packed crowd, is either not architectural enough or not sufficiently " transfigured " to join up organically with the rest.

As an Expressionist, the change of his mode of utterance is so great, so fundamental, to all appearances, that one would scarcely believe it belonged to the same individual. All the objective study and subjection of his mind and needle to the facts of light and its effect on forms which distinguishes his other etchings has gone by the board. His " expressionistic " subjects are figure compositions, but the figures are not done with the beautiful efficiency of, for example, his drypoint portrait of " Ernest Rousseau " ; what we see instead are, for the most part, scribbles which remind one of that naïve painter, the *douanier* Henri Rousseau's style, so awkward and amateurish do they seem. He has been compared with our Rowlandson and with his own compatriot and *protégeur* Rops in respect of these things, but both Rowlandson's and Rops's drawing is characteristic of the highest imaginable professional fluency of manner and accuracy of draughtsmanship. Nor is there any true relation to them in respect of subject-treatment. Those who have tried to account for these things as due to Ensor's English " spleen " certainly do not understand the English. Ensor's imagination soars, or perhaps sinks, into regions unknown to waking consciousness; a region frequented by the mediæval Jerome Bosch or haunted by Edgar Allan Poe. His "Diables rossant Anges et Archanges" is quite in Bosch's manner, whilst " Le Meuble hanté " is just as completely in the spirit of Poe. His earliest plate, the Rembrandtesque " Christ insulté," shows, as it were, the route by which he reached this other worldliness, of which " Les diables Dzitts et Hohanox conduisant le Christ aux Enfers " reveals another stage. In these spheres he encounters terrible visions of "Crânes et Masques" (ghastly reflections of himself), "Mon portrait squeletisé" or, another of his half-decayed body, called "Mon Portrait en 1960." In the Poe illustration, " La Vengeance de Hopfrog," æsthetically perhaps his best etching, we find him arm in arm with Callot. "Les vieux... polissons" shows the difference between Rops and himself. Rops would have revelled sensually in the delineation of these *femmes enceintes* ; Ensor makes them grotesquely and pitifully repulsive.

Ensor is an etcher who counts not only as a craftsman, but also as a man. Perhaps nothing confirms this better than a memorable saying of his reported by Delbeit: " Pour l'intellectuel, la souffrance me semble être un bienfait surhumain, je ne la redoute pas" (For intellectual beings suffering seems to me to be a benefaction ; I do not dread it).



PLATE CXXVI.—JAMES ENSOR (Born 1860).
"BARQUES ÉCHOUÉES." ETCHING.
(By kind permission of the Artist and Messrs. Scheltema and Holkema.)

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(8,428)

PLATE CXXVIII

JOSEPH PENNELL

(1860–1926.)

THE ascendancy of Impressionism during the latter part of the nineteenth century put the draughtsman in a quandary. Objects can best be represented by drawing their outlines, which, however, do not as such exist in nature; and your Impressionist was "impressed," not by objects, but by the ambient element in which they exist in nature, but which plays havoc not only with the visibility of their structure, but also with the rhythmic qualities of drawing.

Joseph Pennell, one of the few American artists who enjoy an international reputation—due in the main to his aggressive championship of his "master," Whistler—was, like him, fundamentally a romantic, whom the "Zeitgeist" compelled to adopt the "optical" language of the Impressionist. Deprived thus of the use of continuous contour lines, Pennell built "castles in the air." His merit is to have discovered, as one of the first, that "skyscrapers," factory chimneys, railway bridges, mine-heads—in short, any "townscape"—can look as "fine"—his own word—as the "Alps or the Dolomites, or the castles on the Rhine." What gave him æsthetic pleasure, however, was not the rhythm of structure and construction, but that irresponsible element of smoke- or mist-obstructed light which destroyed both; and destroyed it not only in nature, but also in his drawings, and consequently in his etchings and lithographs, though more in the first than in the last. His forms are unstable and his design "spotty." This is hard and partial criticism of purely æsthetical qualities, and therefore not entirely just. Most of Pennell's etchings are, like his lithographs, interesting, many of them are attractive, because, in spite of æsthetical weaknesses, they profess a personality and proclaim the æsthetic truth that art depends not on facts but on vision. Such plates as "The Winding Stair, Leeds," "The River of Work," "Sheffield," "Taormina from the Theatre," to mention only a few from his extensive *œiuvre*, prove his talent and his originality.

Though not so fine or careful a craftsman as his "master," his work has greater worth in one respect—it means more, it stands in closer relation to contemporary life.

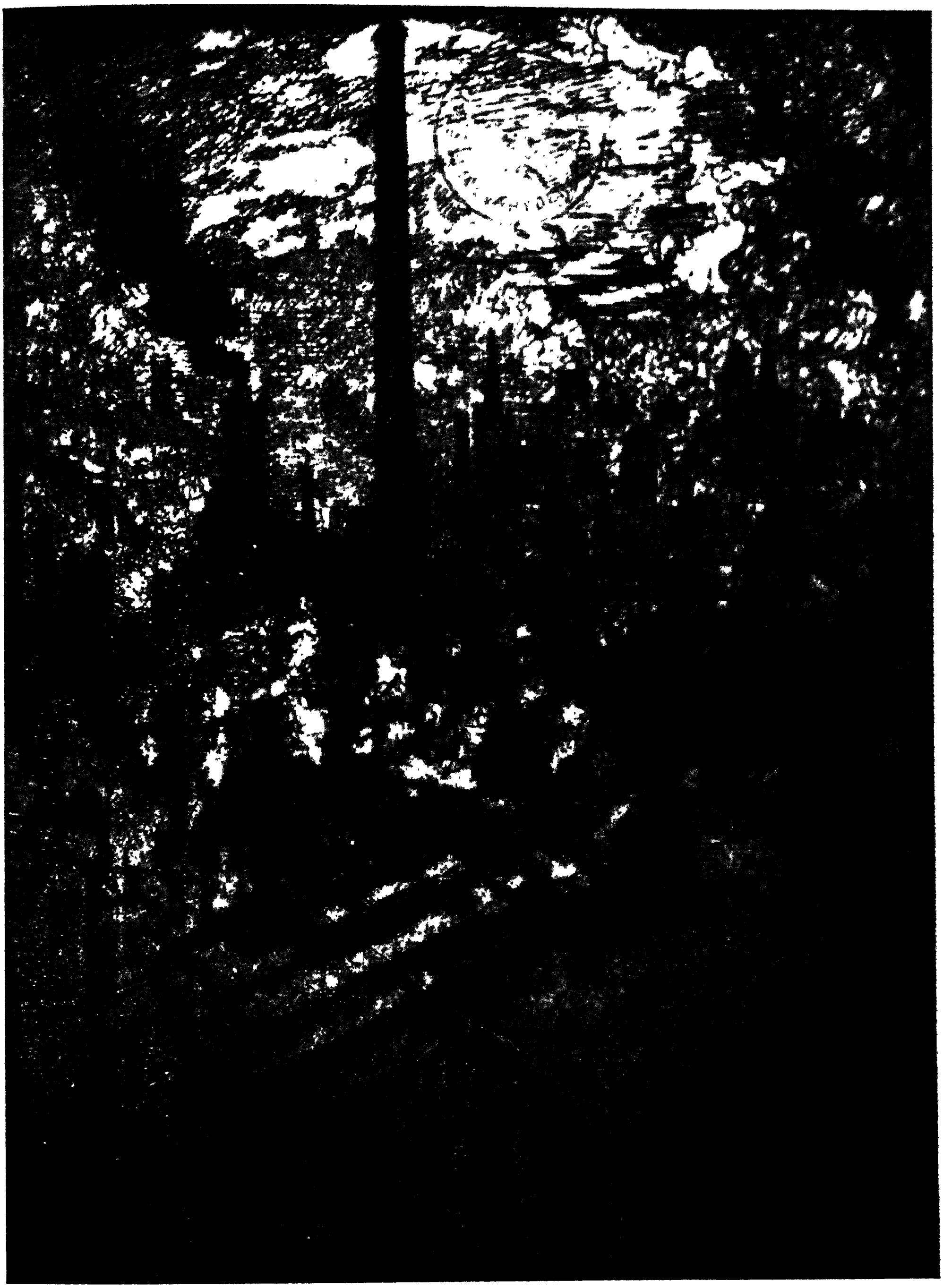


PLATE CXXVIII.—JOSEPH PENNELL (1860–1926).
"SHEFFIELD." ETCHING.
(Reproduced by kind permission of Mrs. Elizabeth Pennell.)

PLATES CXXIX AND CXXX

WALTER RICHARD SICKERT, A.R.A., A.R.E.

(Born 1860.)

WALTER SICKERT, though influenced by Whistler, Degas, Toulouse-Lautrec, and Forain, stands as an etcher as he does as a painter—on his own feet. Perhaps that is true of every artist, and all we mean when we make such statements is that in the majority of cases the similarities are more conspicuous than the differences. Sickert differs, however, very obviously from the rest of modern artists in that nearly all his works—etchings and paintings alike—"tell a story," and are intended to be interpreted as such by his reference to their titles. He is particular in this respect, his titles are commonly engraved on the plate with more meticulous *finish* than the etching itself. There is a whimsicality in this discrepancy, characteristic of the whole of his art. If there are artists who seem to be viewing this world through a prism of tears, if others are grinning at it through a horse-collar, Sickert views it with an indulgent smile on his face; he is—as seen in his art—always amused even, one suspects, at himself. He does not "kill the thing he loves"; he smiles and lets it be. The interesting point about his art is the nature of this "thing": the bourgeois *cocotte* and her friends and her environment—from the cheap brass-knobbed iron bedstead to the cheap music-hall comedian "with knobs on." It is true that Sickert has etched landscapes, such as "Sussex Gardens" or "Pulteney Bridge, Bath," and townscapes, such as "Maple Street" or "The Lion of St. Mark," even architectural pieces, such as the "Façade of St. Mark's, Venice." He has also done simple portrait interiors, such as "The Acting Manager" (Mrs. D'Oyley Carte), one of his earliest etchings, the earliest dating as far back as 1883;* but even in his most objective statements there often seems to be a smile, at least in the technique.

Sickert belongs to the age of "Impressionism victorious." He consequently is anything but calligraphic—the beauty of the flowing line does not exist for him; he breaks it up into scratches, signifying elements of tone. See his superb "smile" opposite this page in "The Handicap" of 1920, done in his own technique, but carried almost *ad absurdum*.

Except in such subjects as "Old Mr. Heffel of Rowton's," or in his theatre interiors, such as "The Old Bedford" of 1915, or the "Noctes Ambrosianæ" of 1906, where the element of design overshadows the subject-matter, Sickert is always a story-teller. But his stories are rather like those told by composers—the theme is there, clearly enough and beautifully composed, the title helps to give your mind the direction, but the interpretation is your own business.

In such circumstances an appreciation of his *œuvre* that would do it justice is here impossible. One would have to reproduce the etchings and proceed to weave one's interpretations around them. Some of the titles will, however, give some indication of his aims, if one remembers that a sex interest is nearly always implied. There is the famous "Ennui," of which two plates exist as well as the painting in the Tate Gallery; "A Little Cheque," also existing in two versions; "The Iron Bedstead," "Jack Ashore," "Barnacle Women,"

* According to Mr. Middleton Murray, to whose study of Sickert as etcher in the *Print Collector's Quarterly*, vol. 10, p. 31, the reader is referred.



PLATE CXXIX.—WALTER RICHARD SICKERT, A.R.A., A.R.E. (Born 1860).

"THE HANDICAP."

(By kind permission of the publishers, the Leicester Gallery.)

"Femme de Lettres." The latter title, however, hardly explains itself, nor is it very explicit in "L'Armoire à glace," in spite of elaboration, or in "The Coster's Funeral," which latter is invisible.

Except for the fact that Sickert has occasionally allowed prints to be published that are technically imperfect—disliking drypoint, he strengthens his etchings with a graver, and occasionally overdoes this—his prints have always an æsthetic appeal, even when the subject-matter is not entirely intelligible. Generally, however, it is precisely the combination of the two elements, the narrative and the formal, which raises his work to its exceptionally high level.

One's only regret is that Sickert's genius—for such it is—hovers so persistently round the after all not very alluring iron bedstead of a King's Cross Magdalen.



PLATE CXXX.—WALTER RICHARD SICKERT, A.R.A., A.R.E.
(Born 1860).
"OLD MR. HEFFEL OF ROWTON'S."
(By kind permission of the publishers, the Leicester Gallery.)

PLATE CXXXI

ANDERS ZORN

(1860–1920.)

ANDERS ZORN is, or was until recently, one of the very "big guns" of the saleroom; his etchings, or certain favourites amongst them *e.g.*—"En Omnibus," "Mme Olga Brett," "Maja von Heyne," "Renan" (here illustrated), "The Toast"—fetch enormous prices, although in technique they are diametrically opposed to Whistler's. In Zorn's case, however, the reason for his popularity is more easily grasped: he possessed an obvious *bravura* expressed in a clever but conspicuous and monotonous technique. As a painter he was an Impressionist, and consequently rendered form by tone-relations, not by outline. He found in sweeping parallel hatching of his etched work, which subordinated contours, but rendered tone-values accurately, an ingenious method of suggesting form. In his "New Year's Card" of 1890, on which his own, his wife's, and mother's portraits, done in his own manner, appear side by side with a Rembrandt portrait excellently done in Rembrandtesque technique, one can study his "trick"—for such it was—admirably. Zorn's *œuvre*—amounting to two hundred and eighty-eight plates—is remarkable for the fact that it shows little signs of evolution and less of variety. As in his painting, so in his etching, he seems almost from the beginning to have known what he wanted, and how to get it. Nor did he thenceforth show any signs that he desired "altiora." Worldly-wise, he exploited his talent in a business-like manner—and Zorn's talent, if strictly limited, was nevertheless great. He could draw with spirit and with photographic accuracy. Many of his etchings were not, strictly speaking, "original," because he reproduced his paintings and his drawings. Many again, especially amongst the later nudes—nudes are always popular—look as if they were drawn from photographs. "The Storm," a man on horseback, must certainly have been copied from a snapshot, as the human eye never sees a horse galloping as he represented it. But no matter how done, they are exceedingly clever, full of life and of light. Their greatest defect is the monotonous repetition of a single trick, and one, moreover, that betrays its derivation from the line of the pen-draughtsman too immediately.

Zorn was half of Bavarian, half of Swedish origin, and learnt the craft of etching in London from the veteran Axel Haig, an extremely dull but skilful etcher, of whom he did a fine direct etching in 1884. Zorn was a tireless traveller and a capital example of the fashionable artist.



PLATE CXXXI.—ANDERS ZORN (1860–1920).
" PORTRAIT OF ERNEST RENAN." ETCHING.
(From the print in the British Museum.)

PLATES CXXXII AND CXXXIII

SIR D. Y. CAMERON, R.A.

(Born 1865.)

WITH Sir D. Y. Cameron we enter upon the period of the twentieth-century etching boom: he is, at all events, one of the three living British etchers whose prints command the highest prices in the saleroom, the other two being, of course, Mr. Muirhead Bone and Mr. James McBey. They are all Scotsmen.

Sir David's popularity is not quite easily accounted for. He, less than any living etcher, seeks a popular appeal. From the very beginning he seems to have taken up etching because he was interested in etching as a craft. The ostensible subject-matter, whether it is a Scottish landscape, castle, or town, a view of shipping or of a workshop, of an English minster, a French cathedral, a Venetian palace, a Scottish mountain, or an ancient Egyptian mirror, is of secondary importance; none of the mentioned things can appeal on their own account to a very wide public. It cannot even be said that the way he designs such plates is attractive; he tends to symmetrical and therefore unexciting arrangement, and the colour of most of his prints is loaded with dark masses. In his, as in his compatriot Strang's work, there is a kind of Scottish dourness, a consciousness of the arduousness, the asperity, the "longness" of art—or, rather, of his own particular art of etching. Sir David Cameron's supreme ideal is "quality"—the qualities he has found and admired in Seymour Haden, in Whistler, in Rembrandt, and in Meryon; to which he has added his own—the rich blackness which he knows how to obtain, and which may be seen at its strongest in such plates as the "Palace of Caracalla" or the "Ben Ledi."

There is little doubt that these heavy dark masses are nevertheless more often than not detrimental; and that Sir David's success, whatever the auction-room may seem to say to the contrary, is greatest where they are absent or subordinated—as, for example, in the "Ayr" of the Clyde set of 1889, the "Cour des Bons Enfants" of 1897 (see Plate CXXXII), "The Venetian Palace" of 1898, the admirable "Rialto" of 1900 (see Plate CXXXIII), the "Harfleur" of 1903 (where the dark doorway is deprived of heaviness by the interesting distribution of smaller darknesses in the surrounding architecture), the Meryon imitation entitled "The Chimera of Amiens" of 1910 (in its oval states), or the charming "Egyptian Mirror" of 1909, which has—at all events to me—a far more satisfying appeal and more æsthetical significance than the latest landscape drypoints, which latter the artist himself would probably place in a much higher category of art and achievement.

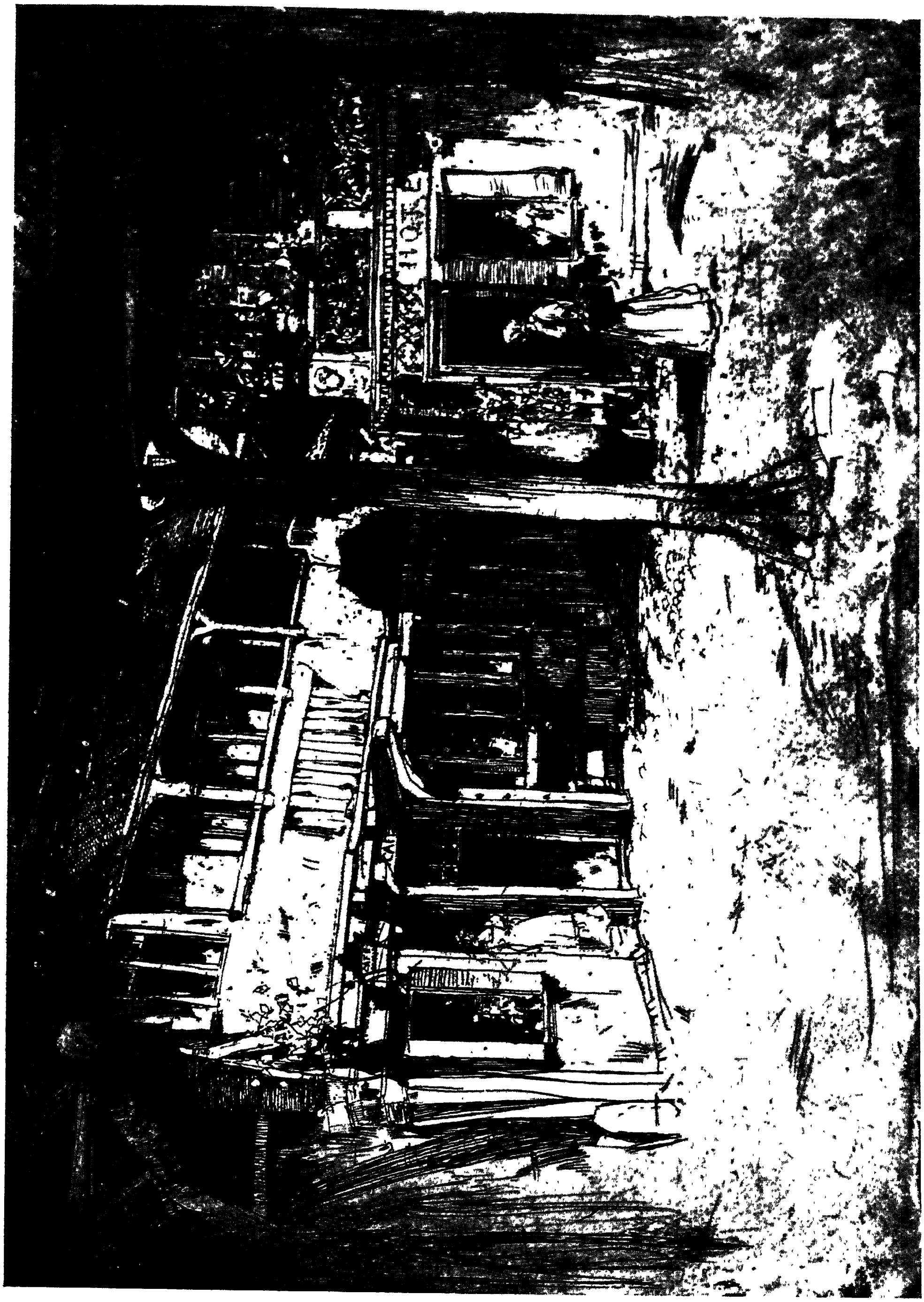


PLATE CXXXII.—SIR D. Y. CAMERON, R.A. (Born 1865).

"LE COUR DES BONS ENFANTS." ETCHING.



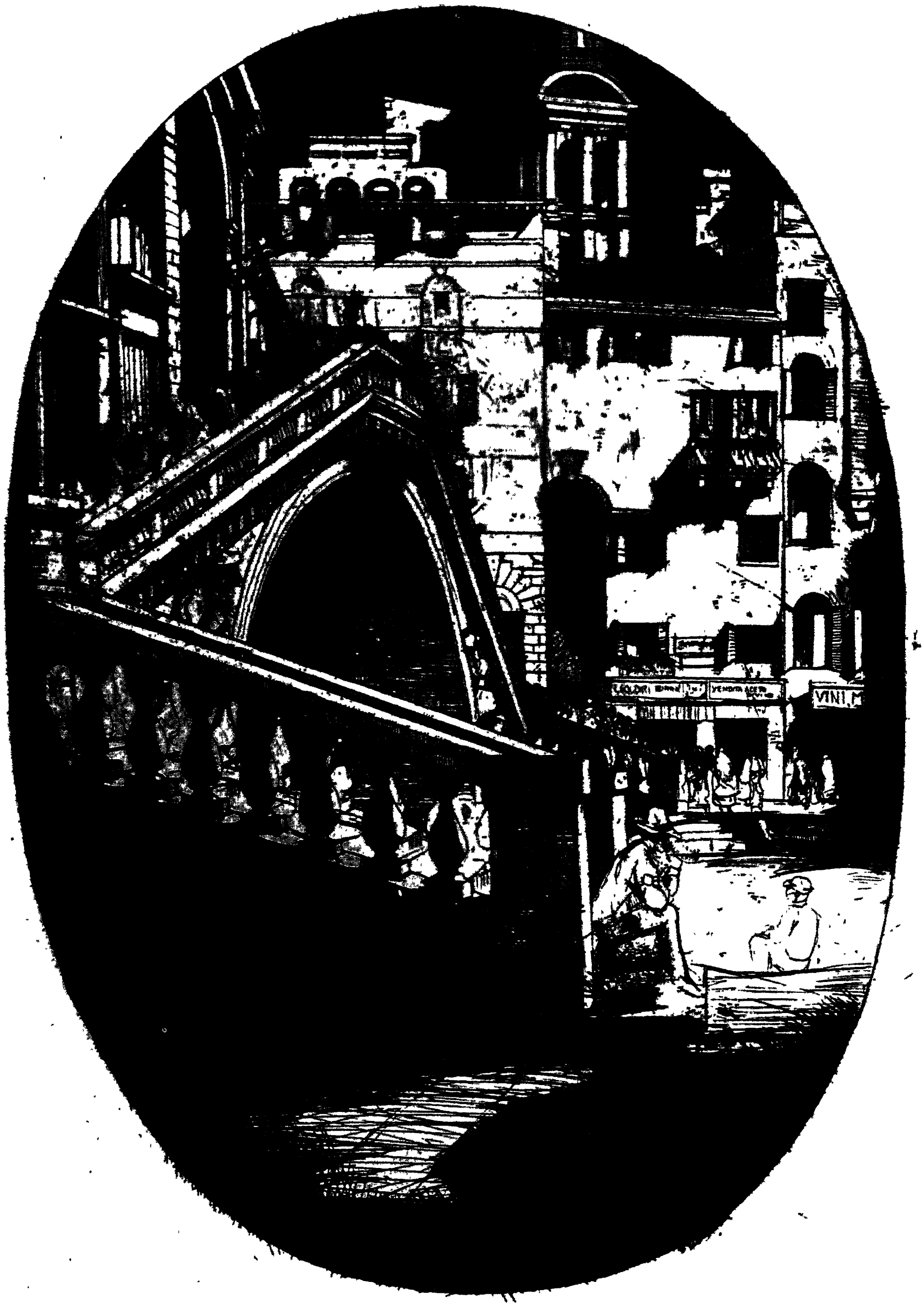


PLATE CXXXIII.—SIR D. Y. CAMERON, R.A. (Born 1865).
"THE RIALTO." ETCHING.
(Reproduced by kind permission of the Artist.)

PLATE CXXXIV

MARIUS BAUER

(Born 1867.)

"ONE of the greatest masters of etching—certainly of to-day and, I think," says Mr. Lumsden, "of all time—is Marius Bauer." His "Porch of a Mosque" is, in the same authority's opinion, "one of the greatest prints since Rembrandt . . ." and "The Entry of a Queen" "has never been surpassed even by Rembrandt."

Such unqualified praise of an etcher coming from another can be understood. Bauer's etched lines are a marvel to the eye; they must have, for the fellow-craftsmen, an indescribable fascination; they make one wonder how they are done. Bauer has four distinct styles of drawing: one with great detail, all over the plate and in fine lines, such as his "Entry of the Queen of Sheba into Jerusalem" and the "Amiens Cathedral"; the third a quite coarse and broad scribble in which the details are omitted, and the whole is a mere suggestion, such as "Tent Bazaar" or "Street in Cairo." The second is intermediary: it is still sketchy, but has finer lines and suggests more detail finish; it is represented, for example, by the plate called "Elephants" (see illustration) or the "Holy Camel." The fourth style has not only fine lines, but they are much more open, and a great deal of white shows in the prints; to this style belong such plates as "The Holy Ganges" and "Benares."

In Mr. Lumsden's book the artist confesses, "I do my biting rather quickly, and prefer to spoil the plate than to do it systematically. It is always a question of feeling. I never made any etching from drawings, but make the composition directly on the plate."

That, doubtless, is the way to do it, and the plates show that they have been done that way. It was Rembrandt's.

So far good. But here the comparison with Rembrandt stops. Rembrandt's inspiration came from nature and from the Bible; Bauer's inspiration comes from *The Arabian Nights*, for which he furnished once three thousand and a second time no less than four thousand illustrations. From his schoolboy days he has lived in "a thousand and one nights," and subsequent voyages to the East—to Turkey, Egypt, and India—have, as it were, only strengthened visions with which he already was familiar.

All of Bauer's art is of the fairy-tale kind—none of Rembrandt's is. In point of fact, if we wish for an illustration of the old Latin adage, "Si duo faciunt idem non est idem," none could be more convincing than a comparison between these two Dutchmen.

Bauer is a capital etcher—Rembrandt is a great man.

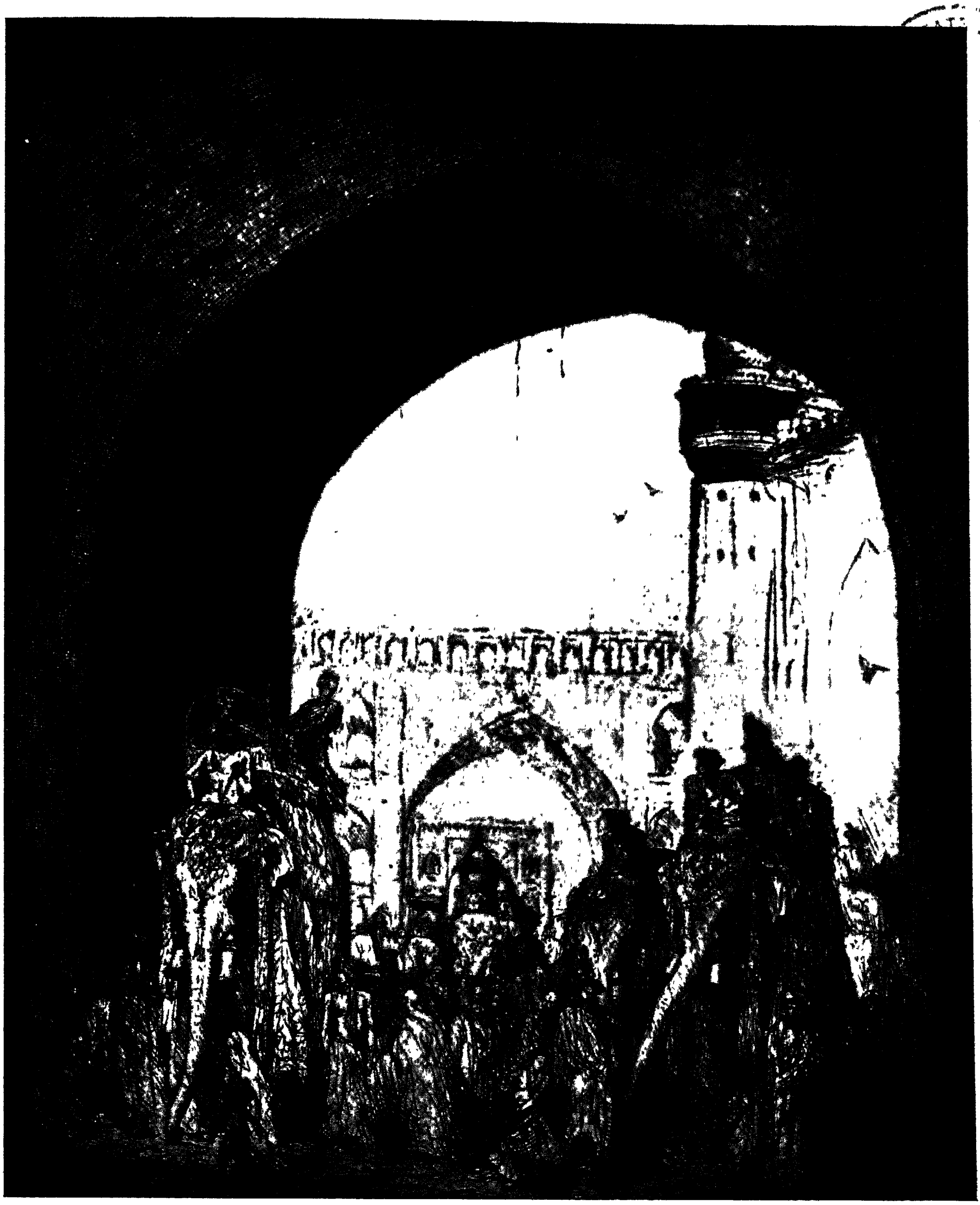


PLATE CXXXIV.—MARIUS BAUER (Born 1867).
"ELEPHANTS." ETCHING.
(Reproduced by kind permission of the Artist.)

PLATES CXXXV AND CXXXVI

FRANK BRANGWYN, R.A.

(Born 1867.)

BRANGWYN is in all his many activities as an artist—he is not only an etcher, but a painter of easel and mural pictures, a designer of furniture, of glass- and metal-work, of stained glass, and even of architecture—first and foremost a decorator. His etchings are, in consequence, conceived *primarily* as room decorations. They are not intended to be kept in solander cases only to be taken out and inspected under a magnifying glass. That explains their dimensions: his "Crucifixion," for example, measures 30¾ by 29½ inches, his "Breaking up of the *Duncan*"—which was etched on the spot!—21⅜ by 32⅝ inches, and these are the average sizes of his plates. Moreover, he uses for preference the coarser zinc instead of the copper, and works with needles of a corresponding thickness. With these means he draws spontaneously, and reinforces his line with a good deal of tone produced occasionally by aquatint, but generally by "wiping." All his methods are calculated with reference to decorative effect. In this respect he stands almost alone.*

The vast majority of etchings are intended for close inspection; Brangwyn's are nearest perhaps to Piranesi's, which were also of considerable size. But where Piranesi was primarily an architect, and secondarily an antiquarian, Brangwyn is a dramatic decorator: he deals with facts decoratively, and his decoration is built on dramatic contrasts. As a child of his time, however, he discards the decorator's traditional stock-in-trade—allegorical figures from classical mythology set amongst temples and sacred groves or above the clouds that enshroud Olympus—and substitutes navvies, bargees, dock-labourers, in a setting of factories, wharves, brickfields, or machinery. The exception to this rule are his many plates dealing with bridges, old houses, ruined buildings, and windmills. In both cases, however, his conception is romantic and dramatic rather than architectural, literary, or sociological. Nothing could better illustrate his conception of art than a comparison of his "Cannon Street Station" with Frith's "Railway Station," the latter full of human and anecdotal drama, the former a drama of masses and of light, even of noise. Nearly all Brangwyn's plates have this effective dramatic-romantic quality.

Brangwyn did not begin to etch until 1903, and in the "London Bridge" of that year there is, despite the discrepancy in size, an echo of the early Whistler. The "Sa. Maria della Salute," which gained him a gold medal at the Milan Exhibition of 1906, shows him embarking on a very different venture. The Messina earthquake of 1908, a great tragedy which shattered the city and reduced the number of its inhabitants by one-half, inspired some of Brangwyn's finest plates, notably the "Shrine of the Immacolata di Marmore," where the event is emphasized by the human setting.

The "Breaking up of the *Duncan*" of 1912 may be cited as an illustration of one of the artist's favourite conventions—namely, the contrast of a huge architectural background with a foreground of small figures. "The Tow Rope" of 1906 shows his other convention—that of filling the foreground with dominating figures. Another of his idiosyncrasies is, as already mentioned, the production of tone by aquatint, or more generally by "wiping,"

* Sir Alfred East's landscape etchings were also large, decorative, and—shallow. Bauer and Walcot, however, have also done large plates, and Edwin Edwards' "View of Greenwich," the longest plate ever etched (see p. 244), is certainly not decorative.



which tends to obscure the fact that his line-work would hold its own even on a clean-wiped plate. This is proved, for example, by his large and most original composition, "Venetian Mudlarks," which has no wiped tone, and by a great many of his recent and smaller plates, such as the "Trees—Longpré," the "Pelago," and the "Knife Grinder."

Brangwyn's etched *œuvre* now exceeds three hundred plates, mostly of large dimensions, and including architectural views in Europe, from England and France to Spain, Italy, and Constantinople, industrial subjects of all kinds, and also religious subjects, such as the "Via Dolorosa," in which the hostility of the "fourth estate" to the Christian faith is scathingly censured, and the "Nativity," where an actual building has been used as an æsthetical foil to the religious *motif*. Figure-subjects as such, especially those of women, nudes, and portraits, do not interest him, though there are plates—such as "The Organ Grinder," and particularly the "Lawyers," in its second state, where a frank portrait has been replaced by an almost Hogarthian character head—which show that he could excel even in this branch if he chose.

Brangwyn enjoys the greatest international reputation of any English artist now living.



PLATE CXXXVI.—FRANK BRANGWYN, R.A. (Born 1867).
"INTERIOR OF THE CHURCH AT AIRVAULT." ETCHING. (Much Reduced.)
(By kind permission of the publishers, the Fine Art Society.)

PLATE CXXXVII

KAETHE KOLLWITZ

(Born 1867.)

KAETHE KOLLWITZ is a thoroughly German artist, like her older contemporary, Klinger, or even like Dürer; in other words, her work is weighed down with subject-matter—in her case, of almost unbearable heaviness. There is scarcely a gleam of light in all her *œuvre*. She lives in a world of Bebelian socialism and Zolaesque horror on the subject side of her art, and of Klingerish illustrativeness on the æsthetical side. It has the *malaise* of the *fin de siècle*. And yet it is true art; truer than that of Klinger, because she has a better feeling for design, a greater concentration upon essentials. The suffering she depicts, whether as the result of social injustice or martial brutality is not melodramatic. She gives us the brutal truth—that is to say, that aspect of truth to which she has consecrated her life and her art. As this conviction grows on the spectator, so he also becomes aware that the obvious masculine quality that characterizes every stroke of her work is nevertheless the direct result of her maternal instincts; she suffers with the victims of fate, because she feels the infinite pity of a mother for her suffering children.* There is something fanatical in her sustained enthusiasm, and this fanaticism, unrelieved by humour, is a feminine quality. Yet, in spite of all, Kaethe Kollwitz is a great artist, because of the depth of her feeling and the virile power of its expression, which relies on masses rather than on lines. As the wife of a "panel doctor," and perhaps also as the sister of the editor of *Vorwaerts*, the leading socialist organ of Germany, she has studied her subject—one would almost say her "objects"—with scientific knowledge. These depressed, starving, tormented creatures of social injustice, of revolution and war, are essentially true to life.

Kaethe Kollwitz is a black-and-white artist, not a painter; moreover, she is an undaunted experimenter, using all manner of expedients in her technique—she even mixes soft-ground etching with lithography. Perhaps her best works are lithographs and woodcuts; but even her etchings, combined as they usually are with sand grain or aquatint, and of which our illustration is a powerful example, show the quality of her genius.

* See the thoughtful essay on her work by Ludwig Kaemmerer, Dresden, 1923.



PLATE CXXXVII.—KAETHE KOLLWITZ (Born 1867).
" DEATH AND WOMAN." ETCHING AND SAND GRAIN.
(By kind permission of the publisher, Herr Emil Richter, Dresden.)

PLATE CXXXVIII

EDMUND J. SULLIVAN, A.R.E.

(Born 1869.)

MR. E. J. SULLIVAN had already won for himself a secure place in that temple of fame which enshrines also such names as Adolf Menzel, Daniel Vierge, and other masters of the pen-drawn line, when he recently took up etching. His pen-drawn illustrations to Walton's *Angler*, to *Omar Khayyam*, to Carlyle's *Sartor Resartus*, and especially to the same author's *French Revolution*, are not merely decorative adjuncts to the text—they show him to be an artist gifted with an individual and excellent style, and with vivid and sometimes whimsical imagination. The reputation thus gained he has also maintained with his etchings. Their derivation from the technique of the pen-drawn line is not always concealed, though the "Grosse Horloge" and "Goats," as well as some portraits, the "Sir St. Clair Thomson," or the "William Cross of Minster Lovell," are less open to that charge perhaps. However, the set of four "Don Quixote" subjects, whatever their technical foundation may be, are prints of exceptional merit. Notably the "Books of Enchantment" and the "Don Quixote amongst the Enchanters," with its candle-light effect, display his powers of imagination and whimsicality at their best.



PLATE CXXXVIII.—EDMUND J. SULLIVAN, A.R.E. (Born 1869).
"DON QUIXOTE AMONGST THE ENCHANTERS." ETCHING.
(Reproduced by kind permission of the Artist.)

PLATE CXXXIX

PIETER DUPONT

(1870–1911.)

JUST as Steinlen had a particular *penchant* for cats, and his æsthetically best works were inspired by it, so had Pieter Dupont a preference for horses, which also caused him to create etchings and engravings of these animals that are æsthetically superior to his other work.

Dupont's horses are not so much representations of equine forms as interpretations of equine character, symbols of patient, submissive, and strenuous labour. His is the "labour complex" of the age that recurs constantly for fifty or sixty years from the middle of the last century, taking all manner of different guises of expressions.

Pieter Dupont, who was professor at the Rijks Akademie of Art at Amsterdam, died in his forty-second year, so that one cannot say how he might have developed; but it is certain that the associations of labour manifest in his "Dray Horses," "Cart Horses," "Horses Ploughing," "Oxen Ploughing," "The Wounded Horse," have not only associatively, but also æsthetically, greater value than his etchings of landscapes or townscapes or portraits. Even that etching of his called "La Charrue," which represents only a plough seen against the furrows of a field, is full of associative meaning and æsthetical sensibility.

He stands aside from the general movement of his period in that he reverts to the Düreresque tradition, and in fact discarded etching in favour of engraving. "Le métier d'aquafortiste," he said, "n'est qu'une dégénérescence du métier de graveur." He must, therefore, be regarded as a forerunner of the new movement, which is to-day gathering more and more adherents, and which finds greater "probity" in the clear-cut line than in the scribble or in indefinite tone.

Dupont, who studied art at the academy of his native city, went to Paris in 1890, visited London in 1894, returned to Paris two years later, first drew attention upon himself in the Paris Universal Exhibition of 1900. He lived for a time with Van Gogh at Auvers, but was called to Amsterdam, where he became professor in 1902.



PLATE CXL

ROBERT SPENCE, R.E.

(Born 1870.)

MR. ROBERT SPENCE'S etchings do not seem to have had the recognition they deserve. This has probably happened because the artist, disregarding fashion, has not only pleased himself in respect of subject-matter, but revived a tradition inaugurated by the inventor of etching—Daniel Hopfer (see Plate XIII.). Like Hopfer, he has added an etched text to his plates, thus offending against a present-day convention. As a matter of fact, however, Mr. Spence's series of illustrations to the *Journal* of George Fox, the manuscript of which once belonged to his family, are perhaps the best things he has done. They breathe the spirit of the times in their rather heavy and sombre manner, which is nevertheless not without its quiet humour. Technically the manipulation of the blacks in the plates is often surprisingly skilful, not only here, but also in his other subjects, which are generally also of a romantic, historical, or purely imaginative nature—for example, "Cromwell at Naseby," "William Penn," "Pepys at Gravesend," "Rembrandt's Sale," and "The Valkyries." It is, however, in the illustrations of the great Quaker's *Journal* that his real qualities are seen.



I was come downstairs into a *lower Room*, and was speaking to the *Servants*, and to some People that were there; a *Serving-Man* of his came Raving out of another Room, with a *naked Rapier* in his Hand, and set it just at my side. But I looked stedfastly at him and said; *Alack for thee, poor Creature! what wilt thou do with thy Carnal Weapon? It is no more to me than a Straw.* The Standers by were much troubled, and he went away in a Rage, and full of Wrath.

George Fox *his Journal.*

PLATE CXLI

CADWALLADER WASHBURN

(Born 1873.)

MR. WASHBURN, to-day one of the best-known American etchers and a great traveller, commenced, like so many other etchers, as an architect. Again, as so many other painters of his generation, he began under the spell of Hals and Velazquez and the influence of Whistler, Besnard, and Sorolla. His immediate master was his compatriot, William M. Chase. As an etcher, however, he is self-taught.

Architectural qualities have in his etchings been overlaid by the Impressionism which enthralled him as a painter. He is therefore concerned mostly with rendering the effects of light on figures, faces, buildings, and landscapes, and uses the drypoint for this purpose with great skill. Amongst his best examples of these various types of subject may be singled out the "Sagrario Metropolitano" (architecture), the "Road to Cuernavaca, Mexico" (landscape), the "Un Derrote" (figure); this latter represents a bull furiously pursuing a bull-fighter. Then there are the "Young Hopi Indian," the self-portrait with reflected light, and the "Head of an Old Man" (here reproduced), probably one of the finest drypoint heads ever done.



PLATE CXLI.—CADWALLADER WASHBURN (Born 1873).
"HEAD OF AN OLD MAN." DRYPOINT.
(By kind permission of the Artist and his publisher, Mr. G. de Vrics.)

PLATE CXLII

ARTHUR BRISCOE, A.R.E.

(Born 1873.)

MR. ARTHUR BRISCOE'S art is another outstanding example of the " grip of life." His subject is the sea and those who fight it for a living. Having studied art at the Slade School and in Paris, he gathered experience of sea and ships and seamen, both in peace and in war; but it was only in 1926 that he held his first exhibition of etchings.

The interest of Mr. Briscoe's prints is less in their technique, which is perhaps not always faultless, nor even in their design, which often tends to be too purely illustrative, but in his intimate knowledge of his subject and his power of expressing movement, from the lashing gale that tears the sails to shreds, down to the little instinctive twitchings of lips, hands, and feet that accompany the action of " Mending the Trawl," which is the title of one of his etchings. Other excellent and typical ones are " Clewlines and Buntlines," " All Hands," " The Squall," " Typhoon," and " Heaving the Line," here illustrated.



PLATE CXLII.—ARTHUR BRISCOE, A.R.E. (Born 1873).
" HEAVING THE LINE." ETCHING.
(By kind permission of the Artist and the publisher, Mr. H. Dickins.)

PLATE CXLIII

WILLIAM WALCOT, R.E.

(Born 1874.)

NEXT to Brangwyn, Mr. William Walcot is the greatest "decorative" etcher this country has produced; though England cannot quite claim him, as he was born in Odessa, is partly of Russian origin, and was educated in Petrograd and in Paris. There are a number of his etchings which show that he has not been uninfluenced by his senior. Mr. Walcot's temperament is much more that of an architect and antiquarian than of a painter. He thus stands in nearer relation to Piranesi than to Brangwyn. With both, however, he shares a preference for large sizes and decorative effects. In his reconstruction of Egyptian, Assyrian, and Roman antiquity he proceeds with the accuracy and knowledge, though not with the detail, of an Alma Tadema. His manner of handling the needle, and even more perhaps of aquatint, is as personal as it is effective. I would regard his pure aquatint of "Venice in the Eighteenth Century" as the finest example of this technique ever produced. His "St Peter's, Rome," is an effective mixture of etching and aquatint, which at a distance assumes a purely pictorial —that is, painting-like—effect. "Hadrian's Villa," "A Performance at the Coliseum," are examples of his different ways of using needle and tint.

Walcot is an etcher of taste, skill, and engaging imagination.

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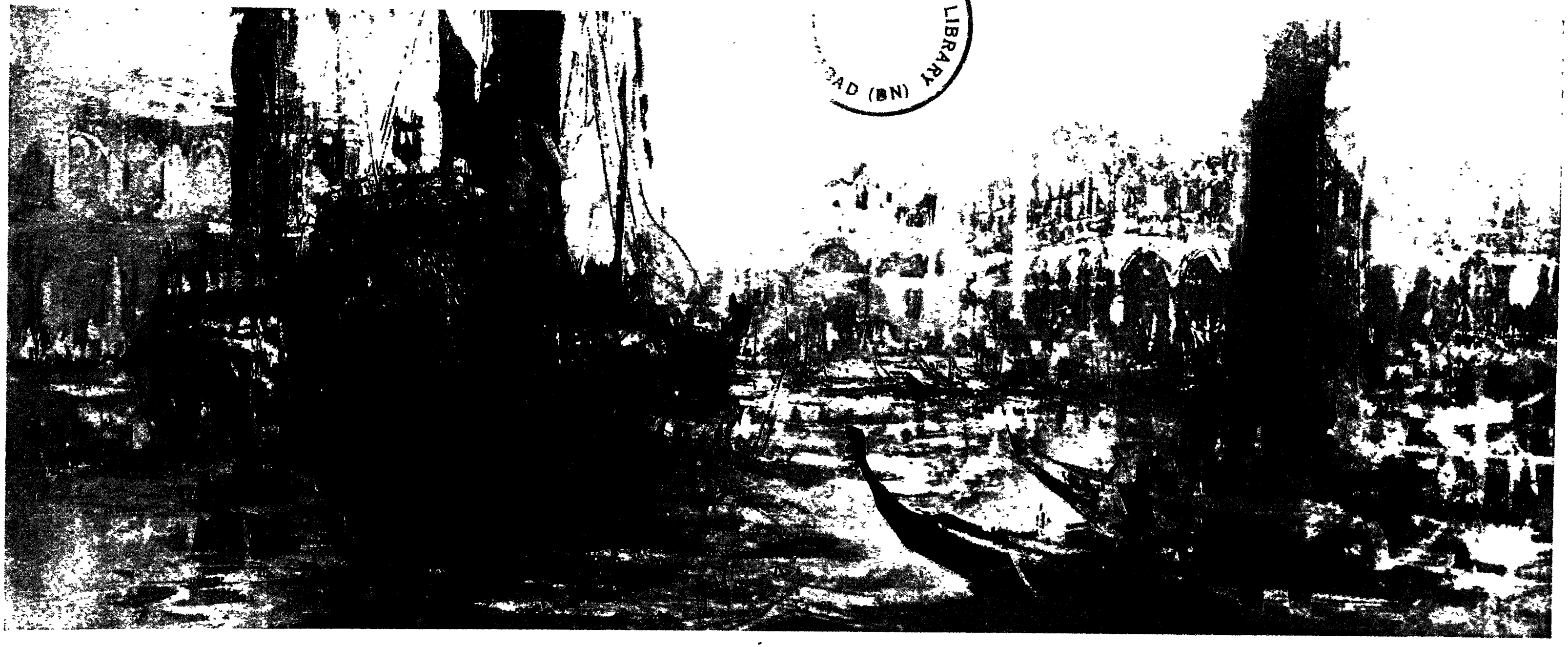


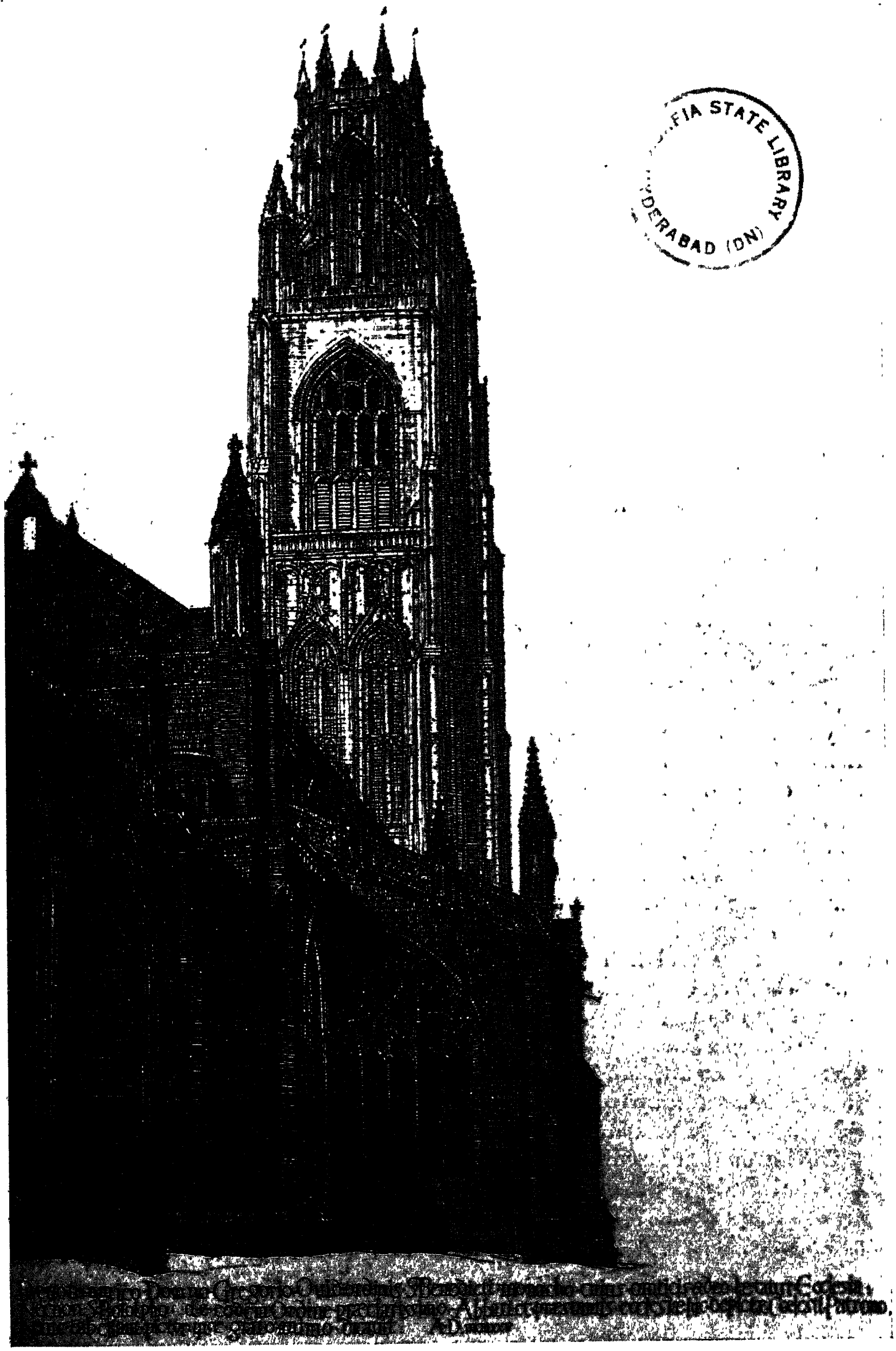
PLATE CXLIII.—WILLIAM WALCOT, R.E. (Born 1874).
" VENICE IN THE EIGHTEENTH CENTURY." AQUATINT. (Greatly Reduced.)
(By kind permission of the Artist and the publishers, the Fine Art Society.)

PLATE CXLIV

FREDERICK LANDSEER GRIGGS, R.E.

(Born 1876.)

MR. F. L. GRIGGS, whose etchings are at present so highly appreciated, owes this fact not only to the painstaking excellence of his craftsmanship, but also to a reaction against the Whistlerian tradition and its " butterfly " touch. Mr. Griggs had already made a reputation as an architectural illustrator when he took up the etcher's needle. As an etcher he founded his technique on Samuel Palmer's careful, elaborate, and pensive style. But in Mr. Griggs's work there is none of the " primitive cottage feeling " which Palmer vainly strove after, and some of the " grandeur "—even sometimes the " bleakness "—which Palmer condemned. Palmer's romanticism was pastoral, whereas Mr. Griggs's is essentially architectural; and whilst Palmer's etchings are full of implied sonorous colour, Mr. Griggs's reproduces the greys of Gloucestershire stone. It is, however, in the romantic delineation, combination, and invention of architectural beauty that the latter artist excels. " St. Botolph's, Boston," done from " nature," " Priory Farm " or " Minsden Episcopi," freely adapted, and " The Pool " or " Linn Bridge," entirely invented, are examples of these various qualities. His etchings look never so well than when, as in the first state of " St. Botolph's," here reproduced, they are combined and, as it were, made more " architectural " by their lettering.



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PLATE CXLIV.—FREDERICK LANDSEER GRIGGS, R.E. (Born 1876).
"ST. BOTOLPH'S." ETCHING. (First State.)
(By kind permission of the Artist.)

PLATES CXLV AND CXLVI

MUIRHEAD BONE

(Born 1876.)

OF the Scottish trinity of etchers—Cameron, Bone, McBey—Mr. Bone's is the most original talent. He, like his *confrères*, of course, studied Meryon and Whistler, but the significant point is that he quickly gained a very firm stance on his own feet. He was articled to an architect, and his first graphic work was lithography. His quite early etchings of the Glasgow Exhibition of 1901 have a very distinct individuality; they are almost French in their gaiety of spirit. That Mr. Bone possesses, next to his extraordinary gift for drawing, which makes not only his architectural plates, but also his comparatively unknown portraits, remarkable, also a subtle sense of humour may be seen in his "Mike, the Dynamiter" of 1900, here reproduced. As a character-study and as a drypoint it is equal perhaps to anything that has been done since Rembrandt. Perhaps we may scent this humour of his also in a very different type of work of which he was the originator—his architectural designs. With him architecture has not the usual meaning of diagrammatic abstraction; it means, as he sees it, a living or functioning organism. He shows it to us in *statu nascendi*—that is to say, with the scaffolding concealing its growth or aiding its repair. He shows it to us as the living body of a city, or gives us intimate glimpses of individual units in activity—dockyards and shipbuilders' yards, workshop interiors; or in the state of becoming or ceasing—excavations and demolitions. Moreover, he lets us see its life in peace, in war, by night, and by day. And he does it not with the help of the acid, but with the burr of the drypoint, of which he is an absolute master. To the ordinary mortal the profusion of detail in such work is often dumbfounding, and only less remarkable than the total absence of confusion.

As a craftsman his conscientiousness is equally astonishing. One would imagine that an eye that can see so clearly what it wants to see, and a hand that can give so accurately what the eye sees, would be able to produce the desired effect without much "beating about the bush." Yet we find him making, for example, three preliminary plates for "The Ballantrae Rood," and fifteen states from the final design; and according to Mr. Dodgson's information, given to me, there are no less than thirty-nine states of the "Spanish Good Friday." *Sine magno labore nihil:* yet in spite of the labour obviously put into it, no etcher's works look less laboured than Mr. Muirhead Bones's.

Pride of place is given by technical experts to his drypoint of "Ayr Prison" as a drypoint, but the Piranesi-like "Demolition of St. James's Hall, Interior," the "Shipbuilders, Whiteinch," "The Manhattan Excavations," the jolly "Strand vägen, Stockholm," the dramatic "Spanish Good Friday," the exciting "Piccadilly in War-time" (here reproduced), and not forgetting several portraits, "The Black Cap," "Conrad," "The Wrecker," and the already mentioned "Mike," are typical of his remarkable genius for the medium.



PLATE CXLV.—MUIRHEAD BONE (Born 1876).

"MIKE, THE DYNAMITER." DRYPOINT. (Original Size.)

(By kind permission of the Artist.)



PLATE CXLVII

J.-E. LABOUREUR

(Born 1877.)

BORN at the end of the 'seventies, Monsieur Laboureur, who began as a woodcutter under that skilled craftsman, Auguste Lepère, came almost of necessity under the compelling influence of Impressionistic representation. From this he rid himself, not in stages, but by an abrupt *volte-face*, first as an etcher and soon after—according to Mr. Campbell Dodgson in 1916 *—as an engraver with the burin. As such he has illustrated many books in a style which, owing to its rigidity of formula, is readily recognizable. Truth to tell, it is not this "cubistic" and thus geometric convention of elongation and attenuation of the figure, nor the peculiar and summary treatment of the landscape, nor even the often admirable humour which finds expression by such means that is significant; what raises Monsieur Laboureur's art to a higher level is his beautifully clean and sure engraved line and its æsthetic quality. In the plate here reproduced the artist has performed a miracle of sensibility, exemplifying a quality of ascetic æstheticism which has perhaps its equal only in Chinese or Japanese art.

* See article in *Art Work*, October 1925.

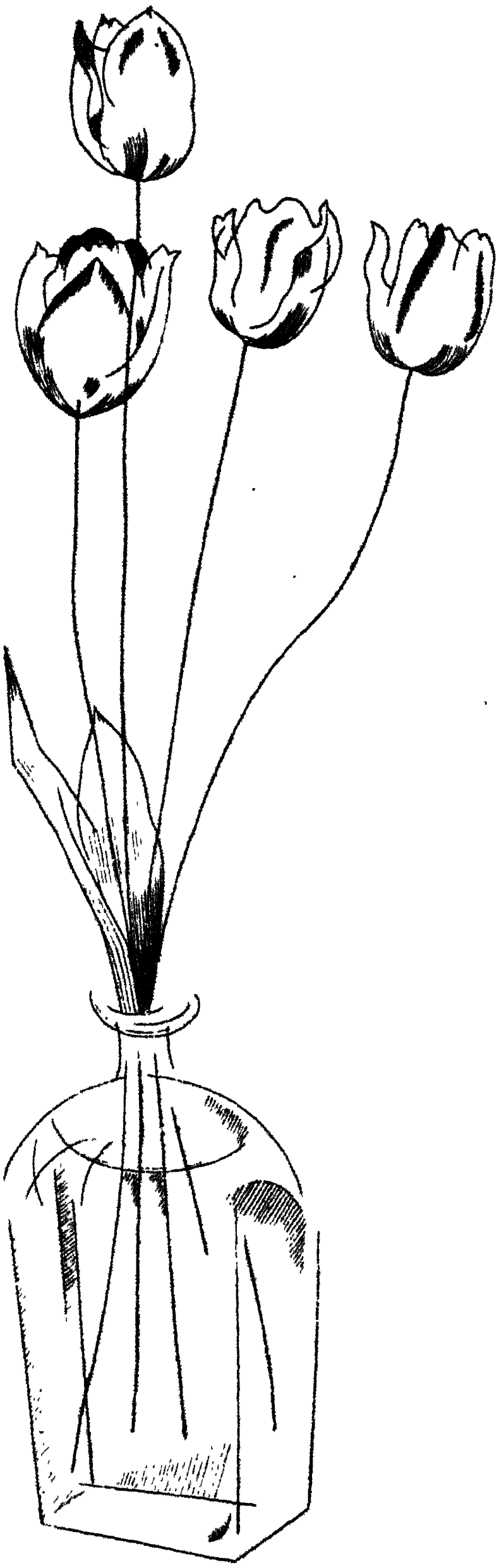


PLATE CXLVII.—J.-E. LABOUREUR (Born 1877).
"TULIPS." ENGRAVING. (Original Size.)
(*By kind permission of the Artist.*)

PLATE CXLVIII

JEAN FRÉLAUT

(Born 1879.)

JEAN FRÉLAUT'S quiet, somewhat cumbersome manner is un-French. He learnt etching from Marcel Beltrand and also from D. S. McLaughlan, the Canadian master of technique, but there is nothing of the virtuoso in Jean Frélaut's sincere, almost rustic manner, which, however, is characterised by a good sense of design and recession, and an exceptionally admirable handling of trees.

His *œuvre* embraces over two hundred and fifty etchings; he is also a lithographer. Amongst his most characteristic etched plates may be mentioned the "Calvaire Breton," which perhaps inevitably has a Gauguinesque feeling, the "Chasse aux Poux," the complex "Vieux Bâteaux au port," and "La Mort du Châtaignier."

It is only during the last few years that Monsieur Frélaut has begun to be appreciated in his own country.



PLATE CXLVIII.—JEAN FRÉLAUT (Born 1879).
"LE PONT." ETCHING.
(By kind permission of the Leicester Gallery.)

PLATE CXLIX

CHARLES W. TAYLOR, R.E.

(Born 1879.)

THAT the technique of engraving on copper should have stimulated the wood-engraver is nothing new, as we have seen. Wood had the fact and the association of "cheapness," and it is a common human failing to substitute the cheaper for the more expensive, whilst giving it so far as possible the appearance of the superior article.

Mr. Charles W. Taylor's technique, which is based on white line wood-engraving, is, as far as I am aware, unique. One need only examine the quality of his lines, the manner in which he manipulates his whites, in order to realize that he is accustomed to regard his plates as if it were a wood-block—that is to say, a black-printing surface. This is in his case not surprising, as he was trained as a professional wood-engraver of the old school. Fortunately, the peculiarity of his engravings—they generally have a basis of etched line—is not their only quality. They possess in addition excellent draughtsmanship, a nice sense of design—a receding road, dyke, or ditch is often a conspicuously successful device with him. They also have a sense of light and a genuine feeling for the mood of the country-side or the shipping village. His *œuvre* so far hardly exceeds a dozen engravings.

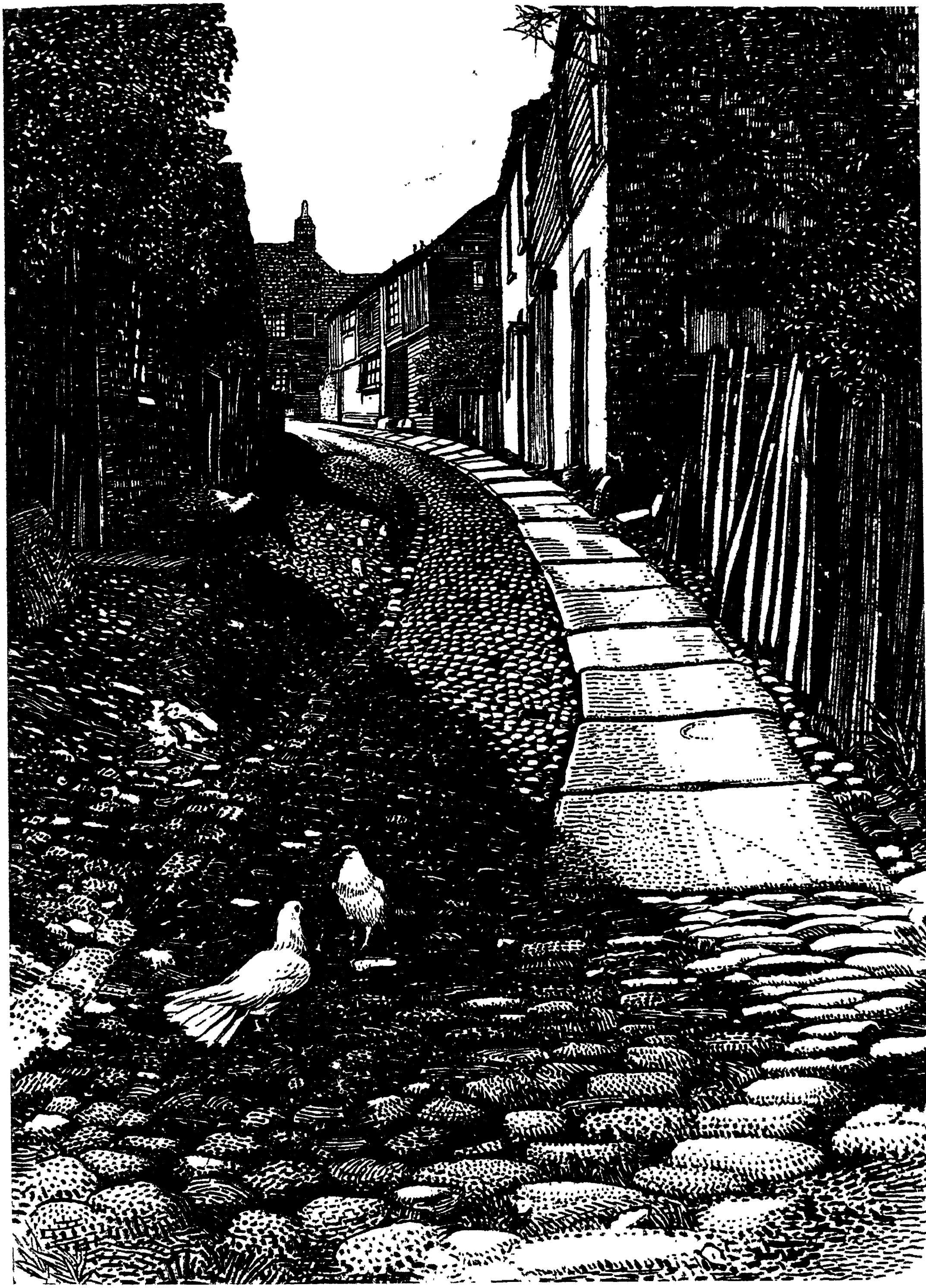


PLATE CXLIX.—CHARLES W. TAYLOR, R.E. (Born 1879).
"THROUGH RYE." ENGRAVING AND ETCHING.
(*By kind permission of the Artist.*)

PLATE CL

AUGUSTUS JOHN, R.A.

(Born 1879.)

AUGUSTUS JOHN'S etchings, dating principally between the years 1901 and 1910, are examples of this artist's skill as a draughtsman. Technically they are uninventive, inspired obviously by Rembrandt. With the emphatic exception of a few portrait etchings, several of himself, *e.g.* "The Tête Farouche," and the very spirited one here reproduced, also the forceful Charles McEvoy, the Jacop Epstein, and William Rothenstein, the prints have little signs of any "inner necessity" that prompted their making. There is, it is true, a charming study of a girl, called "Brown Study," also a fine nude of an old man, of another nude representing a girl seated, another one with an urn, all etched with authority, also an idyllic family scene, "Out on the Moor." Yet there seems to be no very compelling reasons why these should exist at all, except as proofs that the artist could become as skilled and *geistreich* an etcher as he is a painter. Even the title *Femmes damnées*, that might have been made the theme of an impressive subject, looks like an afterthought given to a desultory play of the needle on the copper. It is probably due to the fact that the artist is not really interested in the medium that he has dropped it.



PLATE CL.—AUGUSTUS JOHN, R.A. (Born 1879).
SELF-PORTRAIT. ETCHING. (Original Size.)
(By kind permission of the Artist.)

PLATE CLI

DAME LAURA KNIGHT, A.R.A., A.R.E.

DAME LAURA KNIGHT stands out amongst her sister- and fellow-artists generally by a certain forcefulness of representation which has a more than virile directness. Dame Laura does not mince matters, and her description of femininity has not that indulgent attitude towards the sex which generally characterizes the male painter, and may even still be discovered in such cruel satirists as Toulouse-Lautrec or such misogynists as Degas. Not that she is insensitive to the beauty of human form—she can, and does, render it faithfully and sometimes strikingly; but she does not go out of her way to add to it, to comment on it, in and through her work. To represent frankly and fearlessly what she sees is her aim, and in her prints she is inexhaustible in resourcefulness. She mixes etching with soft-ground or with aquatint as it suits her, using her medium, whatever it is, as a medium—as a means to her ends.

Her work should be compared with that of Frau Kaethe Kollwitz (see Plate CXXXVII.), who possesses similarly virile qualities, but not the objectivity, the neutrality, of Dame Laura Knight's vision.



PLATE CLI.—DAME LAURA KNIGHT, A.R.A., A.R.E.
"THREE GRACES OF THE BALLET." MIXED METHOD.

(By kind permission of the Artist.)

PLATE CLII

HARRY MORLEY, A.R.E.

(Born 1881.)

THE chief characteristic of Mr. Harry Morley's art is the protean nature of its expression Mr. Morley is essentially a technician, finding most pleasure in exploring the methods o the great masters. In his water-colours one discovers the influence of Gainsborough and th English tradition; in his oils, and more particularly his tempera paintings, he appears as belated Florentine quattrocentist; in the few etchings he did during 1923 and 1924 Rem brandt's influence is uppermost; in his engravings—a craft which he only took up in 192 —he is again distinctly Italian, as may be seen in such plates as "Venus and Cupid" an "Hylas and the Nymphs." In these much of the white ground is left. In "Morning he has used an everyday scene in an Italian setting, and added interest through textures In "Tarantella"—so far his most ambitious plate—here reproduced, he has added "colour." From the purely technical point of view the "End of the Day" is perhaps better, but it doe not possess that grip of life which is essential and aimed at with success in the "Tarantella."



PLATE CLII.—HARRY MORLEY, A.R.E. (Born 1881).
"TARANTELLA." ENGRAVING. (Original Size.)
(By kind permission of the Artist.)

PLATE CLIII

ERIC GILL

(Born 1882.)

MR. ERIC GILL'S engraved work on copper is, in the quantitative sense, as yet inconsiderable, and in that respect not to be compared with the importance of his carved figures and lettering, nor with his engravings on wood. It was, in fact, through printing an engraved wood-block the "wrong" way—that is to say, *intaglio*—that he was led to engraving on metal. Mr. Eric Gill's outstanding quality is his habit of doing things in a way that is "different." Opposition is his element, and its character as determined as it is manifold—intellectual, religious, political, economical, commercial, technical, and æsthetic. In spite of plentiful evidence of apparently emotional qualities, the *ars amandi*, whether of God or woman, is his ever-recurring theme; his temperament is intellectual, his work the result of strict, if perhaps not of unimpeachable logic. His æstheticism is ascetic, his asceticism æsthetic. His engravings, even more than his sculpture, are both in matter and manner, in conception and execution, expressive of this; they are done in pure contour, relieved with occasional dark accents, but without, or at most with the merest suggestion, of shading, giving to his contours no more accent than they would receive in a very shallow "bas-relief."

His engravings are for the most part published as illustrations, such as the "Art and Love" and the "Procreant Hymn" * series, in which the difference between "sacred and profane love" will appear to many people strangely confused. Mr. Gill, a convert to Roman Catholicism, does not—or will not—recognize their radical enmity, which philosophers and even his own Church insist upon. Similarly, his theory that "A work of art may resemble another thing or it may not, but such resemblance must be thought as accidental, not substantive," is contradicted by himself in many of his works, in which "resemblance" is far from being accidental.

The print of the "Skaters," which is here reproduced, does not contradict his theory too violently: it is a spirited design, pleasing to the eye by the quality and relationship of the lines, and in some instances the colour; it was published in a hand-coloured state. The resemblance to skaters, skating half-naked on ice, is not "substantive."

* Published by D. Cleverdon (Bristol) and the Golden Cockerell Press respectively.



PLATE CLIII.—ERIC GILL (Born 1882).
"THE SKATERS." ENGRAVING. (Original Size.)
(By kind permission of the Artist.)

PLATE CLIV

PERCY SMITH

(Born 1882.)

MR. PERCY SMITH'S etchings are of peculiar interest to-day. They do not belong to any "school"—that is to say, they are not based on Whistler or Meryon; and if there be technically something of Rembrandt's influence in them, they are obviously more akin to that great artist's work in the "humane" spirit than in technical brilliance.

Trained at the Camberwell School of Art, Mr. Smith commenced to etch immediately before the War, in 1914, and one of his first plates was "The Dying Tramp"—a strangely prophetic anticipation of the kind of tragedy which was to occupy his mind a few weeks later and for years. He became a soldier in the Great War, not a "war artist." He was in the trenches, and what he saw there he recorded on a series of plates, which were later collected and printed as sets—namely, "Twelve Etchings of the War," and a "Dance of Death," consisting of a series of seven. The first set contains only "landscapes" of mud and desolation; amongst them "Solitude—Thiepval, 1916," just one shattered tree trunk in a wilderness of mud; "Dug-out Fires," a truly Martian scene—in other words, unlike any view on this earth, showing just snow and the smoke-wreaths from the "dug-outs"; and, finally, "The Duck Walk—Whither? Whence?" which suggests the interminable hopelessness and futility of it all. "The Dance of Death" series presents the figure of Death in various mental attitudes amongst the soldiers—for example, "Death refuses" to let a wounded soldier die; "Death forbids" a soldier to be rescued; "Death awed" by the ghastly sight of a pair of boots with the stumps of legs inside them—here illustrated. The intense feeling and the directness of statement lifts these things above the level of illustration—above the level of collector's etchings: they are documents of the times.

In 1923 he did a series of five illustrations for *Wuthering Heights* in drypoint, and again he has caught the sad, fierce, haunted spirit of the book, just as he had caught the spirit of the gruesome world tragedy. After a lapse of three or four years the artist has recommenced etching, but it will be difficult for him to surpass the power of his war etchings, which stirred the emotions of humanity like nothing else could.

PLATE CLIX.—PERCY SMITH (Born 1882)

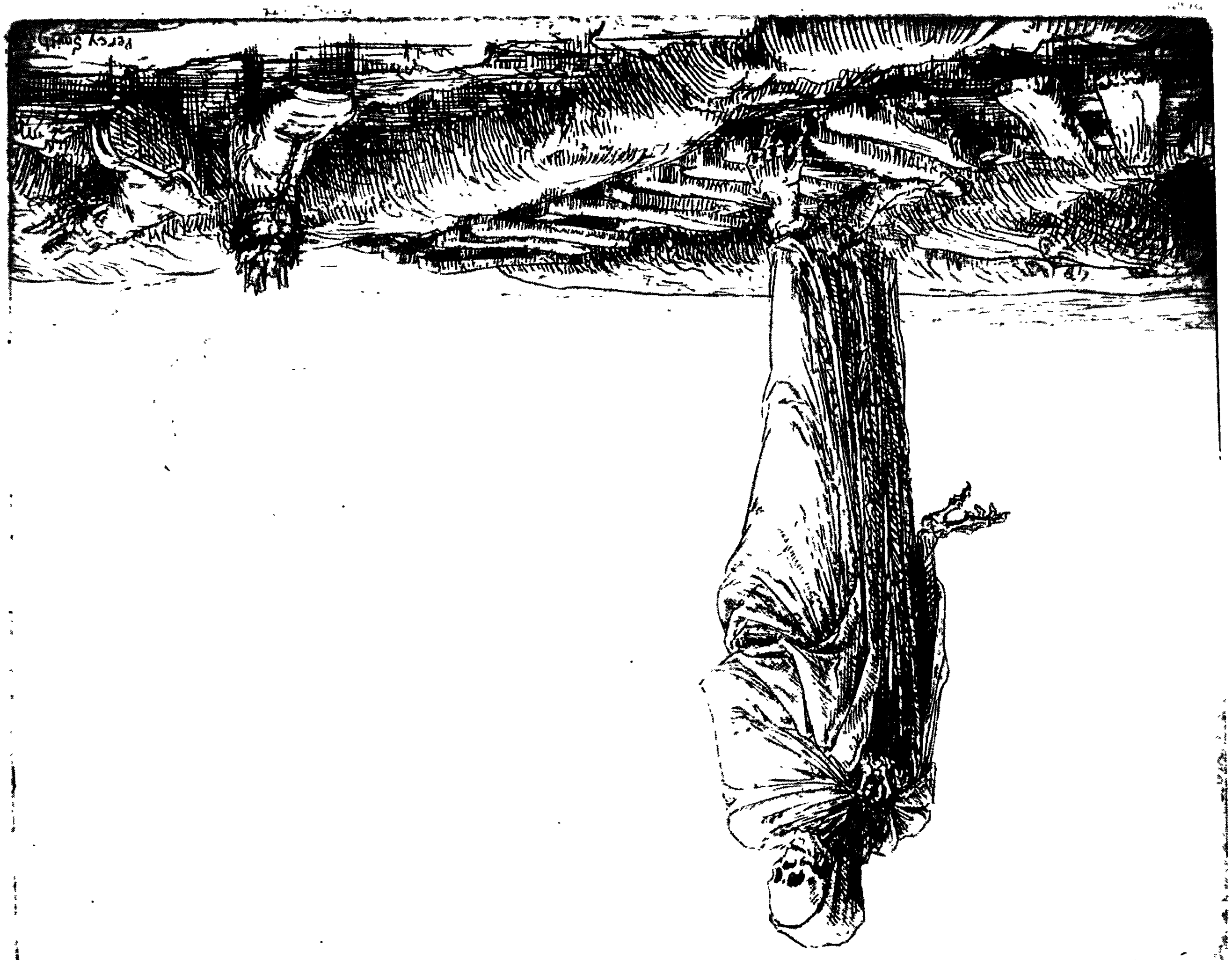


PLATE CLV

JAMES McBEY

(Born 1883.)

THE enormous popularity which Mr. James McBey enjoys as an etcher is in the main due to the fact that his etchings belong to the orthodox—*i.e.* the Haden-Whistler-Bauer branch of Rembrandt's School, which has come to be regarded as the standard of achievement. Mr. McBey's method of drawing consists of what one might call significant scribbling. This is actually done, so far as his etchings are concerned, without a bath, by drawing the darks under the acid on the flooded plate first, and thence working up to the lights.* Though occasionally this method may tend to throw the darks too much in front of the lights, it generally gives the white paper the function of luminous space. One of the outstanding qualities of Mr. McBey's art is, in fact, this sense of lighted space which his "scribbles" convey. The effect of oncoming light is brilliantly seen in the "Torpedoed *Sussex*," whilst in the drypoint "Zero"—a sixty-pounder gun firing—one has, quite apart from the gesture of one of the gunners, a sensation not only of light, but, owing to the lines of direction in the light background and the abrupt transition to the dark foreground, of noise also. Mr. McBey's nervous drawing, based on the Impressionist's disregard of continuous contour lines, suggests instantaneous actualities with often great and convincing force. On the other hand, it tends also to a confusion of lines and balance of design in the purely æsthetical sense. Even the "Sussex," for example, is æsthetically not quite "clear"; in "The Pool" there are confused passages where masts and buildings meet; and in "The Matador" the background is likewise æsthetically not helpful. Mr. McBey is, in consequence of his temperament, and its resulting method, at his very best when he uses the fewest possible lines with the utmost possible effect—as, for example, in "Strange Signals"—camel corps riders straining to solve far distant happenings—and "The Desert of Sinai" (here reproduced), which tells its dramatic tale with a minimum of "words."

* See Lumsden's *Art of Etching*.



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PLATE CLV.—JAMES McBEY (Born 1883).
"THE DESERT OF SINAI." ETCHING.
(By kind permission of the Artist.)

PLATE CLVI

ERNEST STEPHEN LUMSDEN, R.E.

(Born 1883.)

MR. LUMSDEN'S etchings bear out his admirable exposition of the etcher's craft, to which frequent reference has here been made: they are exemplary of their kind. Mr. Lumsden's "kind" has the delicacy and precision of Whistler's "Thames" subjects, and also a certain affinity with the etchings of Marius Bauer, though without the latter's fairy-tale-like appearance. The Scottish etcher is throughout more matter-of-fact, strictly topographical, and relying more on the arrangement or "pattern" of precise statements—rendered with the Impressionist painter's concern with light rather than the calligraphic draughtsman's concern with contour—on the plate with careful regard for its proportions. The best of his plates receive their æsthetic qualities from such arrangement or "pattern" and from the contrast of rich dark accents with lines of extreme delicacy—as, for example, in his plate "Benares No. II." Only rarely does he attempt full tones, as in "The Lamas," or in the recent grey and Scottish "Sautbucket, Edinburgh." The plate here reproduced is in its general effect rather unusual for him; its topographical interest is here subordinated to a more vigorous linear and three-dimensional effect. Mr. Lumsden's success in portrait etching must not be overlooked; his portrait of Mr. Malcolm Salaman, the veteran writer on the graphic arts, is a masterpiece of characterization.

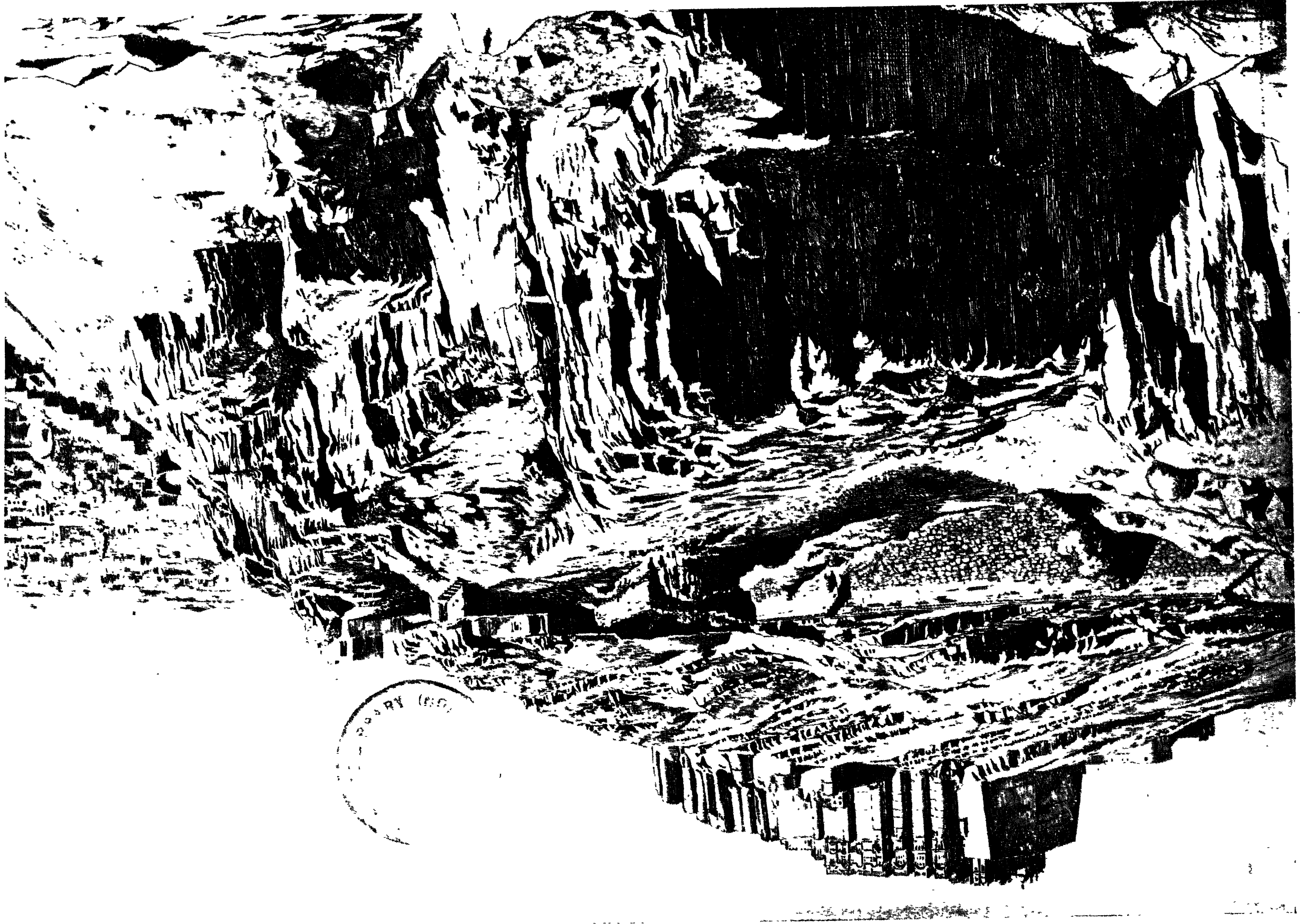


PLATE CLVII

STANLEY ANDERSON, R.E.

(Born 1884.)

MR. STANLEY ANDERSON was originally trained as an engraver on metal-work. He came to his profession very much like the earliest print-engravers, and, like them, preserves a special regard for the unbroken contour line—that is to say, for clear definition, which is characteristic also of the engraver on metal-work. This attitude is diametrically opposed to the approach of the painter who uses his pencil to suggest forms rather than to define them. As a consequence of his training, Mr. Anderson's prints—whether etching, drypoint, or engraving—are amongst the clearest, cleanest, and most "professional" productions of to-day. Though Mr. Anderson probably owes his greatest success to his architectural subjects, usually enlivened with well-managed crowds of small figures, it is really in his figure subjects that his personality expresses itself more significantly. He is a student of society, moved by the joys and sufferings and the humour—conscious and unconscious—of the *misera contribuens plebs*. In that spirit he etched, amongst others, a plate called "Refuse," and engraved his "Madonna of the Arches," "Landlopers," and "The Fallen Star," here reproduced. His line-work as such, and irrespective of the differences in processes, should be compared, for example, with that of the illustrator Forain or the painter Sickert.



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PLATE CLVIII

FREDERICK CARTER, A.R.E.

(Born 1885.)

MR. FREDERICK CARTER'S work—he is not only an etcher, but also a painter and a writer—is always distinguished by an unusual quality of imagination. Good technician though he be as an etcher, it is this unusualness of his conceptions which makes his comparatively few plates remarkable. Enthralled by the Italian *Commedia del Arte,* he etched a number of inventions, of which the here illustrated " Skeleton in the Cupboard " is a brilliant example. There are also figure inventions in contour line, such as the " Danse Triste," and again landscapes with figures, such as the " Blind Man's Holiday," which display a type of imagination that is entirely individual. He is the only modern etcher I know who can put a characteristic figure in the foreground of a landscape and yet preserve a complete unity between both. Unfortunately his output is small, the impressions from his plates exceedingly few, and in some cases even limited to a trial proof or two, the plate having been destroyed.

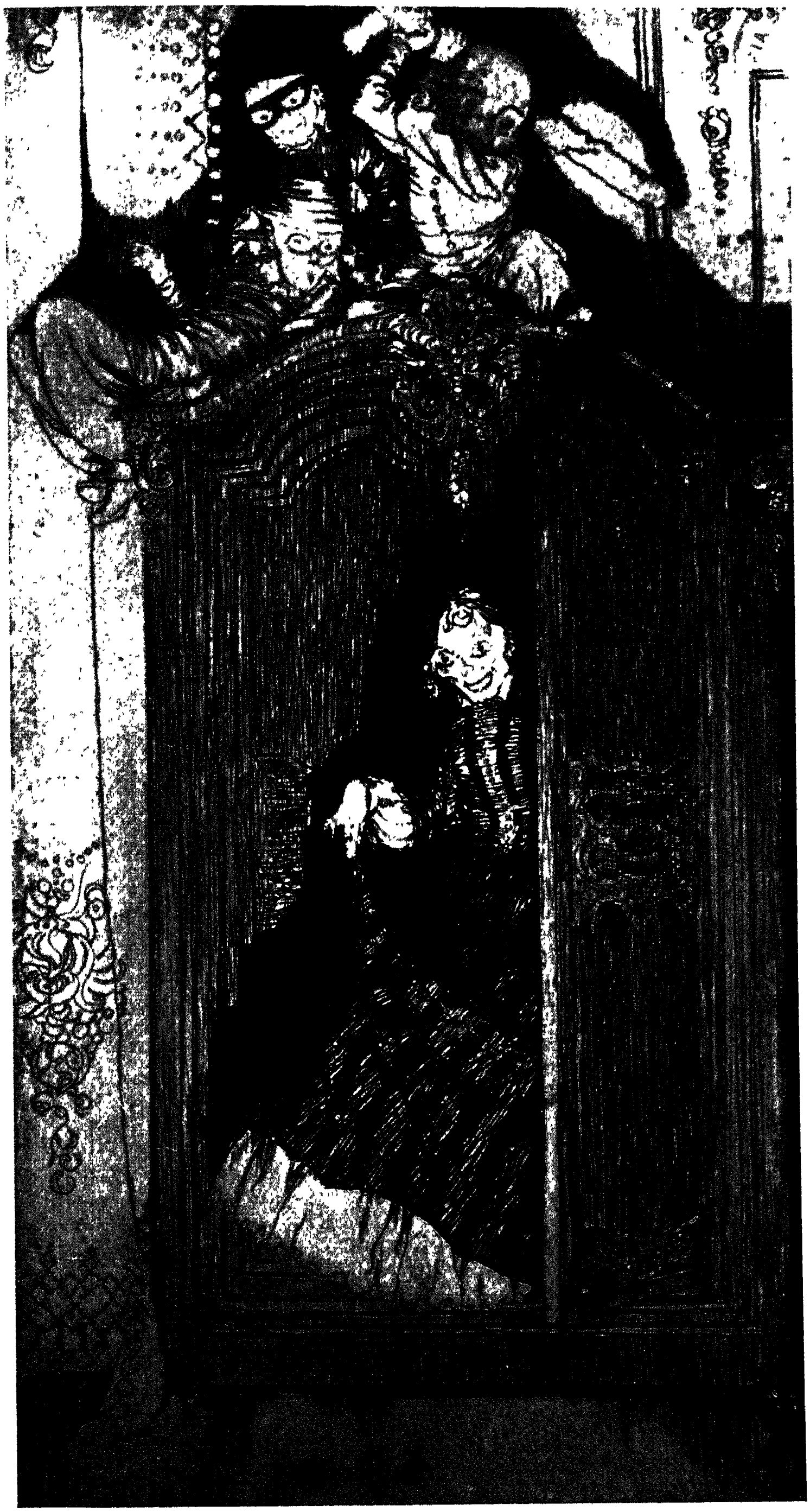


PLATE CLVIII.—FREDERICK CARTER, A.R.E.

(Born 1885).

"THE SKELETON IN THE CUPBOARD." ETCHING.

(Original Size.)

(By kind permission of the Artist.)

PLATE CLIX

JOSEPH SIMPSON

(Born 1885.)

MR. JOSEPH SIMPSON'S etchings do not conceal their derivation; they are frankly treated as if they were pen-drawings, and have, in consequence of their strongly pronounced lines, affinities with Zorn's and with E. J. Sullivan's. They are also midway between Zorn's photographic objectivity and Sullivan's romanticism. One difference, however, in respect of technique is his respect for differences of *textures*, as may be seen in the example here reproduced—one of his many admirable self-portraits.



PLATE CLIX.—JOSEPH SIMPSON (Born 1885).

"THE PRIEST." ETCHING.

(By kind permission of the Artist.)

PLATE CLX

CHARLES LABORDE

(Born 1886.)

PERHAPS the inclusion of an example of Monsieur Charles Laborde's etchings may not commend itself to the British craftsman who is wont to take both subject and technique *au grand sérieux*; but although Monsieur Laborde's technique is slight, his draughtsmanship frankly humorous, and his design both crowded and scattered after the fashion with which Dick Doyle, of *Punch* memory, made the world familiar, there is in it such a fund of humanity and such an understanding of the English character and type that his album, "Rues et Visages de Londres"—of which the illustration opposite is a rather less "scattered" example—reveals him as an artist far above the ordinary on account of his psychological *finesse*. Apart from the *Rues et Visages* of Valéry Larbaud, Monsieur Laborde has also furnished etched illustrations for Anatole France's *Jocaste et le Chat maigre*, Zola's *Nana*, Paul Morand's *Tendres Stocks*, MacOrlan's *Londres*, etc.

The artist was born of Basque parentage in Buenos Aires. He studied in Paris at the École des Beaux-Arts and Julian's Academy, and also in London at "Heatherley's."



PLATE CLX.—CHARLES LABORDE (Born 1886).
"LEICESTER SQUARE." ETCHING.
(By kind permission of the Artist.)

PLATE CLXI

EDMUND BLAMPIED, R.E.

(Born 1886.)

APART from what he may or may not have learnt under tuition at art schools, Mr. Edmund Blampied—until his sixteenth year a farmer's boy in Jersey—acquired his characteristic manner of drawing with line from keen observation of life around him and from a curious combination of æsthetical factors—namely, Dürer, Rembrandt, and—white roses. Dürer, he explains, taught him outline ; Rembrandt light and shade ; and the self-imposed task of endeavouring to draw white roses with black lines on white paper, in such a manner that the drawing should render form without losing its suggestion of whiteness, accustomed him to use the etching needle in the manner peculiar to him. Our illustration, " Sunday Afternoon," is a triumph of this method. It is an example of linear Impressionism in which every line, though sometimes used to express contour, sometimes shading, and often in a dual capacity, still retains its individuality.

Mr. Blampied's *œuvre* already exceeds a hundred etched plates, mostly of farm life (there are signs of a change in subject-matter due to his taking root in town and the townsman's world), but his special strength, so far, is undoubtedly his exceptional gift of representing the farm horse in the variety of its physical and psychical—we are not the only creatures with a soul—conditions. His " Horses eating Hay," " Driving Home in the Rain," " Flies," " Weary," " The Dreamer," " Sunday Afternoon," " The Knacker," are a perfect epic of equine life.



PLATE CLXII

IAN STRANG, R.E.

(Born 1886.)

MR. IAN STRANG has inherited from his father a love for precision. His etchings have engraving-like clearness and neatness and stillness, far removed from the qualities one associates with Whistler and his derivatives, and also from those which inform Meryon's plates. He is particularly convincing in such plates as "Fitzroy Street" (here reproduced), which has all the old-world feeling belonging to the period of its architecture. Impressive, too, are his scenes of London's architectural construction or destruction, such as "The Preservation of St. Paul's," "The Site of Devonshire House," or "The Demolition of the Empire Theatre," and "The Demolition of Regent Street." In each of these cases the operations of the builder or housebreakers have provided him, as it has done others before and since, with striking constituents of æsthetic design. Mr. Strang's peculiar "stillness," which may also be seen in his treatment of landscape and particularly of trees, as in "Evening, Sussex," gives his work a perhaps not wholly intended but nevertheless agreeable abstract quality.

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PLATE CLXIII

O. EECKMANN

(Born 1889.)

HEER O. EECKMAN'S etching is here included as representing the continental Expressionist School, which has not taken root in this country. Heer Eeckman, however, invests his work with two qualities which distinguish it from the bulk of continental expressionism; it is refined in its form and not crude in its substance. Something of the Brueghel spirit is still discernible in its apparently ultra-modern guise; something also that makes his modernism less offensive to our insular eyes than the bulk of the stuff that the Continent produced under the disintegrating influence of the War epoch. This is a neatness of technique combined with a strong sense of decorative pattern and delicate line. For those who are unused to seeing such lack of naturalistic or representational realism it may be necessary to explain that this kind of art aims at the representation of ideas rather than of visual facts; it is therefore once more in alignment with the pre-Renaissance conception of pictorial art.



PLATE CLXIII.—O. EECKMANN (Born 1889).

"THE VEIL." DRYPOINT.

(By kind permission of the Artist.)

PLATE CLXIV

C. R. W. NEVINSON

(Born 1889.)

THE pleasure one derives from Mr. Nevinson's work owes its origin to the manifest *gusto* with which his etchings, mezzotints, and drypoints are done. Their interest is not technical. He cares for his medium no more than is necessary to whatever end he has in view; it is a vehicle of his ideas: and his prints, like his pictures, for the most part represent ideas rather than objects.

He began as a "revolutionist," a cubist, and traces of this fact may be seen not only in the mezzotint called "Wind," but also in "Sinister Paris Night," one of his best plates, and in several of his New York subjects, where the "Skyscrapers" inevitably force it. In "The Rising City," which has for its subject modern architectural construction, it is the idea rather than objective facts that is represented. Again in the "noisy" "Place Blanche" he gives the "feeling" of Paris life, just as in "Any London Street" he gave us the feeling of a London slum. Even in the quaintly "patterned" prints, such as "Paris Window," where the ironwork of a balcony, and "Summer," where the leaves and branches provide the pattern element, the interest is not in abstract æsthetics. Some of his later prints, such as the one here reproduced, remind one of Edwin Edwards' forceful directness.


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PRINTMAKERS FROM 1890 TO 1906

PLATE CLXV

GERALD BROCKHURST, A.R.A., R.E.

(Born 1890.)

MR. GERALD BROCKHURST was born in Birmingham in 1890. In 1907 he entered the Royal Academy Schools; in 1913 he won its Gold Medal and £200 Scholarship; in 1928 he became its Associate. Academic honours have thus been bestowed upon him, and deservedly so, for he is an academic artist. He is interested, that is, in eclectic tradition and in meticulously careful craftsmanship.

His work will be appreciated most by those who delight in the technique of a Jacquemart or a Stauffer-Bern. Although an "original etcher"—that is to say, an artist who does not reproduce the paintings of others—most of his etchings resemble reproductions, more especially in the treatment of the faces and hands and the textures of the dress: the etcher's line, reduced to microscopic tenuity and extension, is treated by him mainly as a means of recording tone, light, and texture-values. Even in what is perhaps one of his most complete etchings, the "Geneviève," the "lines" are not the simple line of the etcher. Nearly all his plates —"Chiquita," "Almina," "Aglaia," "The Dance," "The Black Silk Dress," "The Two Mélisandes," and the rest—are monuments of form-knowledge, technical skill, and patience.



PLATE CLXV.—GERALD BROCKHURST, A.R.A., R.E. (Born 1890).
"ALMINA." ETCHING.

(By kind permission of the Artist and the publishers, Messrs. Colnagh.)

PLATE CLXVI

LEON UNDERWOOD

(Born 1890.)

MR. UNDERWOOD is one of the younger generation whose career was interrupted by the War at a crucial moment of his life. He studied at the Regent Street Polytechnic, the Royal College of Art, and after the War, on receipt of a Government grant, at the Slade, where he won the Prix de Rome. He is an excellent draughtsman and a thinker. In 1921 he founded a school of his own, which he carried on for several years. But his temperament is experimental, and he has "boxed the compass" of artistic expression. The etching here reproduced, which belongs to his earlier naturalistic phase, very different from his present one, is of particular interest as showing his experimental mixture of line, stipple, and sand ground. Comparison with Bracquemond's portrait of Edmond de Goncourt (Plate CI.) will show the difference between the carefulness of the professional craftsman and the freedom of the artist who is only for the time being and for special reasons interested in the work he has in hand. Of particular note here is the treatment of the hands.



PLATE CLXVI.—LEON UNDERWOOD (Born 1890).
"THE EGG-DEALER." MIXED METHOD.
(By kind permission of the Artist.)

PLATE CLXVII

JOSEPH HECHT

(Born 1891.)

THE engraving "Zèbre sous les Palmiers," by an artist of that "École de Paris" which includes so many nationalities—Monsieur Hecht was born in Lodz, Poland—is here reproduced as an example of an unusual combination of four admirable qualities, two of which are comparatively as rare with continental artists as the other two are with the British. It is (1) naturalistic in representation, but at the same time (2) architectural in its closely knit design; these are its British qualities: it is also (3) exceedingly witty in invention, and (4) severely economical in its means—this is not British.

The artist is less naturalistic and architectural in his other engravings, or those that I have seen, but his inventions are always delightful and entertaining: their inspiration coming, it seems, from the art of Ancient Egypt.

Amongst his best things are the portfolios "L'Arche de Noë," with an amusing textual accompaniment by André Suarès—of which the example here reproduced forms part; also "Atlas," "Animaux," and "Croquis d'Animaux."

This "Zebra" should be compared with Dupont's (Plate CXXXIX.), and with Mr. Blampied's horses (Plate CLXI.), Mr. Tunnicliffe's "Bull" (Plate CLXXIII.), and Mr. Skeaping's "Reedbuck" (Plate CLXXII.), as well as with the cattle of the animal etchers of the past (Plates LIXA. and LIXB., and Plates LXA. and LXB.). Such comparison furnishes interesting contrasts in the handling of form and the treatment of media.



PLATE CLXVII.—JOSEPH HECHT (Born 1891).
"ZEBRA." ETCHING.
(By kind permission of the St. George's Gallery.)

PLATE CLXVIII

OROVIDA

(Born 1893.)

"OROVIDA" is the daughter of Lucien Pissarro, who is the son of Camille, the founder of a remarkable family of artists. In Orovida's art there is at first sight no evidence of this family connection, her talent being entirely remote from Impressionism. Nevertheless, Lucien Pissarro's illustrations, done for his own "Eragny Press" publications, no doubt prepared the soil from which Orovida's talent for decoration has sprung, and her own remarkable technique has a kindred anticipation in the experiments of her grandfather (compare Plate CVIII.). Yet when all this has been said, Orovida is entirely original. She seems to be possessed of some Oriental spirit, connected perhaps with her far-back Oriental ancestry, but quite inexplicable as regards her present environment. Her subjects are lions and tigers, peccaries and gazelles, Tartars and Hindoos. These she delineates with sensitive lines, dark masses, and remarkable aquatint "textures" in purely decorative patterns. "Toilette," "La Poursuite," "Man and Foal," "Chatter," "Dancing Slave," and the most recent and here illustrated "Strategy," are amongst her best plates.



PLATE CLXVIII.—OROVIDA (Born 1893).

"STRATEGY." ETCHING.

(By kind permission of the Artist and the publishers, the Redfern Gallery.)

PLATE CLXIX

CLIFFORD WEBB

(Born 1895.)

THE drypoint by Mr. Clifford Webb reproduced on the opposite page is offered as a capital example of a new approach to the art and craft of the engraver. Its design is diametrically opposite Whistler's. Whistler, more particularly in his later work, began from the centre of the plate; working by addition outwards, he could leave off at any moment, and yet appear to have carried his design to a finished state. As for the method of representation, Whistler's—based on Impressionism—was by suggestion of form modified by aerial perspective. Mr. Webb's "Fountain" is strictly conditioned by the margins of his plate. It could, therefore, not be regarded as finished until the rhythm of lines was complete within the boundaries. The criterion of its success is not its resemblance to the actual fountain in Kensington, but the rhythm of its own lines and masses. Both artists have, in one sense, the same aim, for even Whistler regarded his etching as the thing that mattered far more than "Venice" or any other ostensible subject, and, of course, Mr. Webb is not anxious to provide the spectator with any information peculiar to Kensington Gardens. What he is concerned with is to entertain the eye with rhythms only incidentally derived from nature, and stated with a maximum of clarity and a minimum of means. This insistence upon definition instead of suggestion is the new tendency in art. It explains also why engraving, with its firm determination rather than the merely suggestive line of the etching, is coming to the front again.

Mr. Clifford Webb, who was educated at Westminster—the more abstract qualities of art are, at least in England, always finding their devotees amongst public school and university trained artists—learnt his craft under Mr. W. P. Robins, a good etcher of trees. Mr. Webb's latest prints are all engravings, amongst which "The Kid" and "The Bath" may be mentioned as demonstrating his aims with the greatest success.



PLATE CLXIX.—CLIFFORD WEBB (Born 1895).

"KENSINGTON GARDENS." DRYPOINT.

(By kind permission of the Artist.)

PLATE CLXX

ROBERT AUSTIN, R.E.

(Born 1895.)

THE more recent modern art is, the more self-conscious must it necessarily become : the days when an artist could create within an active tradition have, for the time being, become impossible. To-day he must create without a tradition, unless he endeavours to resume one that generations have since discarded. Alone the form in which Mr. Robert Austin adds his initials to the plate shows that he has been inspired by Martin Schongauer and pre-Düreresque art. It is a deliberate reaction, and the result is extremely pleasant and satisfying, because the artist preserves his individuality and, in plain words, " knows his job." Excepting the somewhat cloyingly sweet " Roman Madonna," an early work, his subjects as well as their treatment are almost austere, and well suited to line-engraving of the early Renaissance type. The simplest themes, a " Woman milking a Goat," an old woman selling Madonna effigies and crucifixes (" Comare Giulia "), a " Stone-breaker," nuns arranging earthen pots on a ground spread with rushes (" Sisters of Assisi ")—the plate here illustrated—all sincerely seen, furnish him with the elements of fine linear designs which, even when they are done in etching, a technique which he has discarded in favour of engraving, have an engraving-like austerity. Only his drypoints, such as the " Boy and Bull Calf," come down to a more modern and mundane level. In spite of his many Italian subjects—he won the Prix de Rome (after an interruption of four years' service at the front)—and the Schongauer-like technique, it was the example of Pieter Dupont's engravings of horses (" The Trace Horse," " The Horse of Ostend," both of 1921) (see Plate CXXXIX.), which started him off. Useful comparisons may be made between his engravings and those of Harry Morley (Plate CLII.) and William Morgan (Plate CLXXIV.).


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PLATE CLXX.—ROBERT AUSTIN, R.E. (Born 1895).
"SISTERS OF ASSISI." ENGRAVING.
(By kind permission of the Artist and the publishers, the XXI Gallery.)

PLATE CLXXI

ELIZABETH FYFE

(Born 1899.)

MISS FYFE'S etchings deserve mention as evidence of a welcome return to subject-interest, which indicates a reaction against the scientific preoccupations of the Impressionists and the æsthetico-psychological experiments of the post-Impressionists.

Miss Fyfe, born in Sydney, N.S.W., came to England as a child and studied at the Slade School, the influence of which is discernible in her work. She studied etching at the Central School, and reached, in that class, the Prix de Rome finals in 1923. Her *œuvre* embraces nearly thirty etchings and line-engravings, to which latter she has recently given more attention. Unfortunately prolonged illness has interrupted her promising activities.

Her etchings and engravings are characterized by a dramatic sense (seen, for example, in her "Tower of Babel"), a feeling for tradition (compare her "Woman of Samaria"), and a concern for design achieved without distortion (as in the plate here illustrated).



PLATE CLXXII

JOHN SKEAPING

(Born 1901.)

MR. JOHN SKEAPING, who won the Prix de Rome for sculpture in 1924, the same year as his slightly younger contemporary, William C. E. Morgan (see Plate CLXXIV.), has given most of his time to sculpture and also to pottery. He has, however, done a number of drypoints of peculiar simplicity, elegance, and vitality, as may be seen by the one here reproduced. Mr. Skeaping, in his carvings of stone often inclined to pure æsthetic abstraction, has in his drypoints and drawings given not so much abstraction as quintessential truth—based on firm, swelling contour lines which produce the effect of three-dimensional form.



PLATE CLXXIII

C. F. TUNNICLIFFE, A.R.E.

(Born 1901.)

LIKE Mr. Blampied, Mr. Tunnicliffe is a countryman who understands his subjects of farm life as a farmer, and not only as an artist concerned with appearances. His etchings are deeply bitten ; there is no prettiness about them. He gives his design a kind of monumental dignity. The combination of subject-interest with these æsthetical qualities raises all his work above the common level, but amongst his best prints are certainly the representations of animals, and notably " The Spotted Sow " and " The Thief," here reproduced, which latter should be compared with Paul Potter's " Cow " (Plate LIXB.).



PLATE CLXXIII.—C. F. TUNNICLIFFE, A.R.E. (Born 1901).
"THE THIEF." ETCHING.
(By kind permission of the Artist and the publisher, Mr. H. Dickins.)

PLATE CLXXIV

WILLIAM C. E. MORGAN

(Born 1903.)

MR. WILLIAM C. E. MORGAN, a pupil of the Slade School, won the Prix de Rome for engrav in 1924, with a very promising plate, "The Source." The promise has been fulfilled, as "Perseus," one of his latest engravings, reproduced here, shows. He has done a numb of drypoints and engravings, Italian and other views, also figure subjects, all distinguish by good drawing and careful finish, but so far the "Perseus" is undoubtedly his masterpie In respect of invention and of technique it is not unworthy of the engravers of the sixtee century, and in design it surpasses some of the best. It is regarded, in relation to c temporary art, as a protest by a representative of the youngest generation not only agai the Whistlerian "Japanese" method of accretive design—*i.e.* design by gradual addit from the centre to the margin, with all its uncertainties—but also against the "middl generation of to-day, who sacrifice all to what is called "significant form." It is a perhaps a protest against the Impressionistic uncertainty of contour.

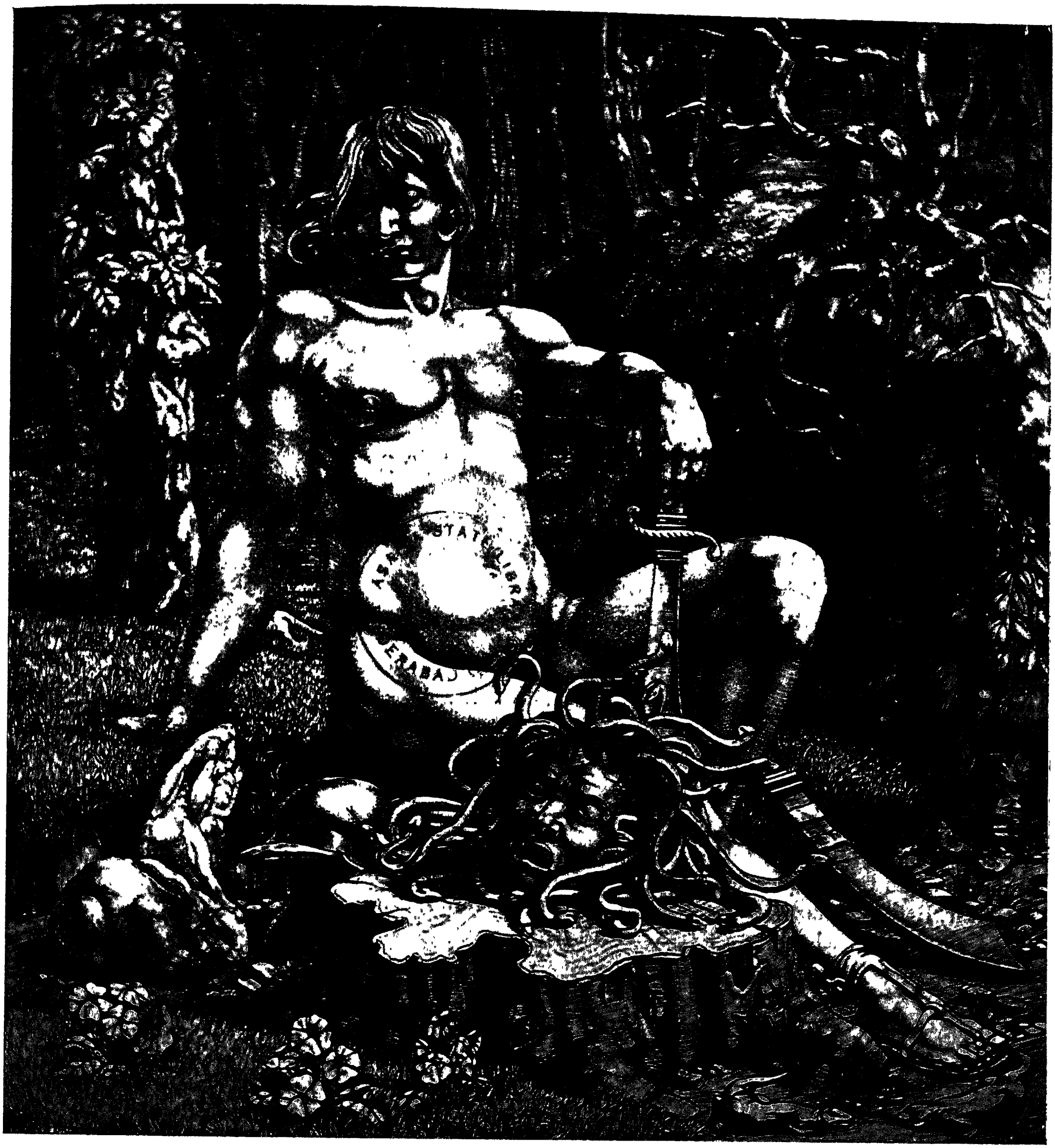


PLATE CLXXIV.—WILLIAM C. E. MORGAN (Born 1903).
"PERSEUS." ENGRAVING.
(By kind permission of the Artist.)

PLATE CLXXV

S. R. BADMIN

(Born 1906.)

MR. S. R. BADMIN'S little etching has been chosen to conclude this series of appreciations for several reasons. It is the work of one of the youngest of the new generation; it is therefore a further confirmation of the tendency that is manifest all over the world—a return to less "abstract" forms in art. It is beautifully made and, finally, typically English.

To those who believe in *pure æsthetics* it will seem too representational; to those who believe in spontaneity of draughtsmanship it will appear too highly wrought; to those who prefer the representation of life in its more sensual or violent aspects it will appear too "sweet"; to those who see in nature primarily "the cube, the cone, and the cylinder," it will appear too descriptive. And they are all of them right, from their points of view. But are their view-points right?

Mr. Badmin's etchings—and his *œuvre* is as yet naturally limited—betrays in its every line, and more especially in the little supplementary figures, the love to which it owes its existence: and that is not the "love of art," but the love of life, which seeks and finds expression through art. Ultimately that, in my view, is not the test of "quality," but the source of all true inspiration.

Mr. Badmin studied at the Royal College of Art under Professors Tristram, Malcolm Osborn (an admirable etcher), and Mr. R. S. Austin.

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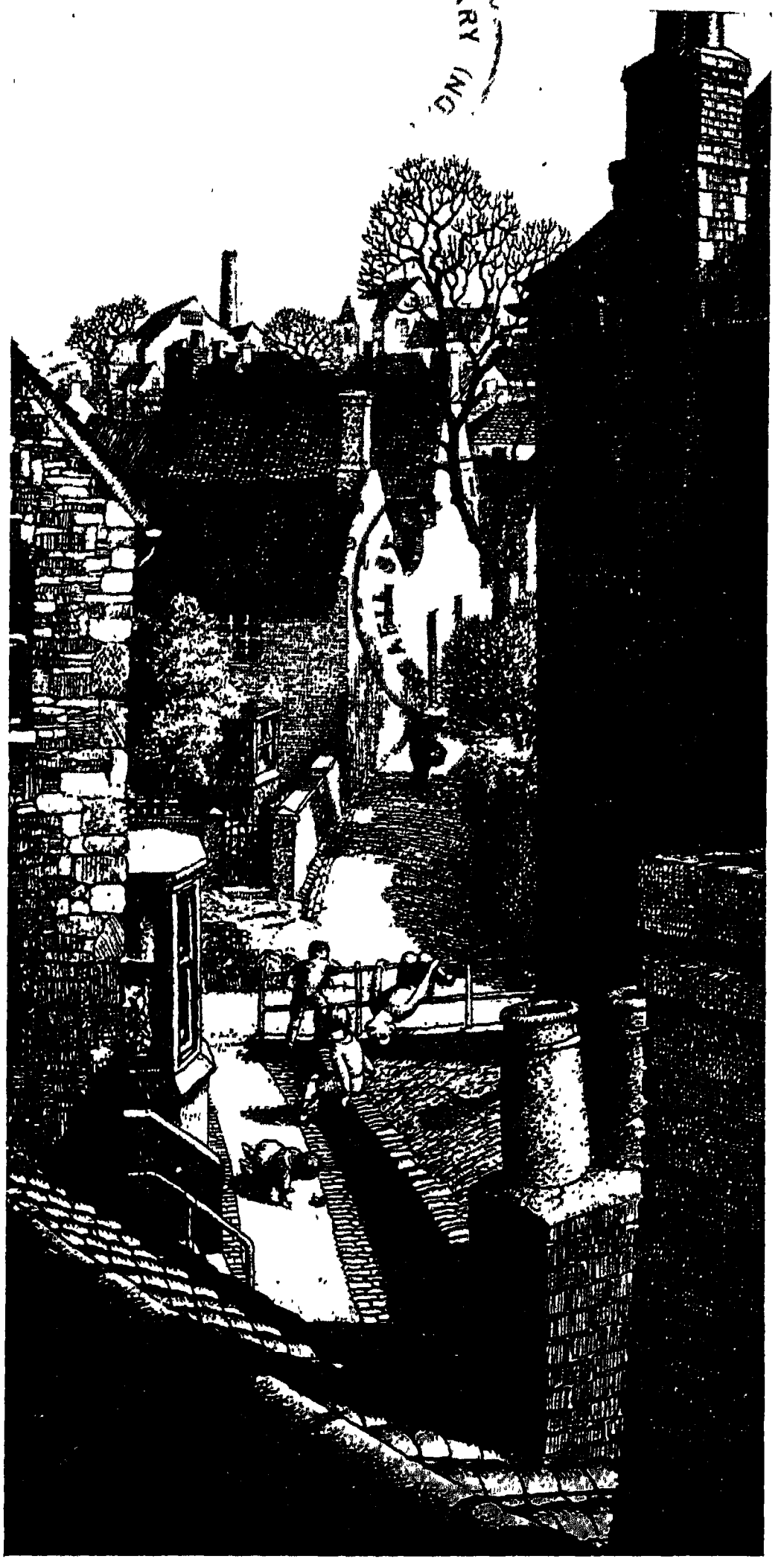


PLATE CLXXV.—S. R. BADMIN
(Born 1906).
"SHEPTON MALLET." ETCHING.
(Original Size.)

(By kind permission of the Artist and the publishers, the XXI Gallery.)

EPILOGUE

WITH the etching reproduced on the last plate we have reached the work of the younges generation, and notice perchance that the " wheel has come full circle," for we are back agai to the print which has subject-interest on a linear basis. Abstract æsthetical design, Impre sionistic rendering of atmosphere, the calligraphic scribble of Whistler or Rembrandt—a that has disappeared, and we seem fully reconciled with the new and simple contentmen This is English. Abroad artists will probably take longer to calm down—if indeed they wi be able to do so before another upheaval of civilization makes the recovery of an equilibriu altogether doubtful.

One thing often repeated here has, however, I hope, become obvious: throughout th history of the craft it is always some other thing than the craft that matters most. Ther is neither one way to " do " engraving, nor one way to produce an etching; any and ever way is permissible, so long as it leads to the desired end: and the end where all ways mee is the theatre of humanity. In this theatre we have seen enacted " plays " of all kinds passion and morality plays, masques and historical plays, pastorals, the *Commedia del Art* idylls, and tragedies, even in the manner of Ibsen. . . . Every type of " spectacle " ha been and will be essayed, and only those have been or will be found wanting in which th interest is centred, as it were, on the costumes and the scenery rather than on the action only those plays boring in which the " producer " expects applause because his productio so closely resembles a famous prototype.

There is no sign or mark by which you can tell whether a thing be good, bad, or indifferen except the impression it makes upon your own mind. Everything is permissible for hi who dares—everything forgiven to him who succeeds; but to judge the degree of succes is the spectator's affair. For even to prove that one thing were best absolutely, might leav it relatively unintelligible.

If this appreciation has made that clear, and has thus helped to widen rather than t narrow down the reader's horizon, the writer has cause to be satisfied.

One explanation, however, must be added.

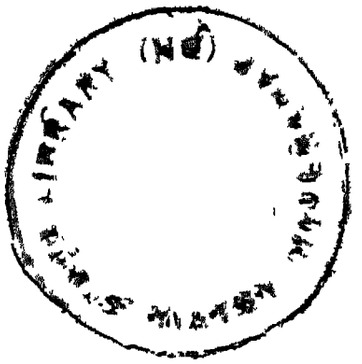
It will have been obvious to those who have followed the writer to this page that th omissions are plentiful, and that some of the lacunæ may be deemed unpardonable by th expert. They probably are; but in mitigation it should be stated that some of the omissio —amongst modern artists at all events—are not the writer's fault. The plan of the boo made it inadvisable to discuss artists whose work could not be illustrated, and permission fo this was not always obtainable. A greater number were of necessity crowded out, a fact whic seems the more pardonable as this appreciation expressly disclaims any pretence at historic completeness. As regards the inclusions, preference has been given to those workers wh showed power or originality of vision rather than to those whose claims rest mainly o brilliance of technique. Lastly, a certain favour has also been shown to British artist not only because the writer is more familiar with their work, but because on the whole the seem to him to possess a greater balance of judgment and stability of mind than most of th foreign ones.

That, in a book which sets out to pronounce appreciations of works of art, a person bias must show itself is inevitable: the only question is whether this bias—the birthrigl

of every creative artist—should not also be conceded as a matter of course to the critic, so called.

It is the function of the historian to record facts; but inasmuch as he bases the selection of his facts (and the order of importance he bestows upon them) on his judgment, his facts are coloured: he is writing history with an inevitable bias. All history is written in this manner, and art-history more especially so.

I have endeavoured here to take the franker course: to set down the colour of my thoughts, to write my bias " large " with only a modicum of history, hoping thereby to stimulate the reader's interest in the only certain facts—namely, the impressions left on his mind after comparing the artist's bias with that of the writer.



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